Jersey Beat

Issue #55

Fall/Winter 1995

Old Punks Issue

INTO ANOTHER

ALL

CIV

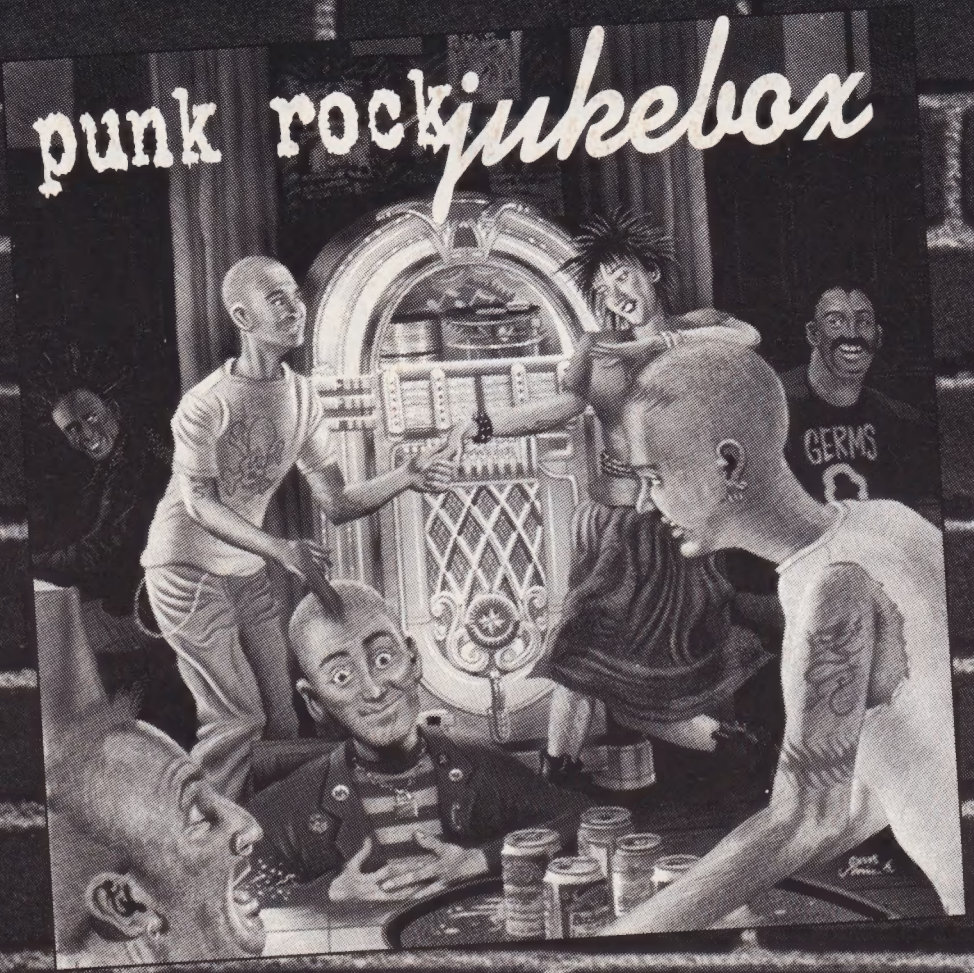
JAWBREAKER

Circle Jerks

Green Day

Also:
URCHINS
Mars Needs Women
Zillions of reviews
Lots of cool photos

punk rock*jukebox*



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IF YOU ARE A PUBLICIST, RECORD LABEL, OR BAND WHO SENDS US STUFF TO REVIEW, PLEASE READ THIS NOTICE

We appreciate receiving CD's, tapes, and records to review, and we realize that your job often entails calling writers and checking up on these projects. So please feel free to call us anytime. We do pay attention to these calls and I do check. HOWEVER, I already spend a fortune on postage mailing out tearsheets every issue. If we review something you send us, you *will* get a copy. There is no need to call a dozen times and keep asking for it. And since I am already spending all that money on postage, I am not willing or able to spend even more on long-distance bills to return your calls and tell you that we received your package. For those types of calls, *I will only call you back if I have not received your package, if I need more information, or if I'm interested in doing an interview.* If you don't hear back from me, it simply means that I don't need any additional information or I am not interested in setting up an interview at this time. Please don't take it personally. This fanzine doesn't pay my bills, it's only a hobby, and I really need to minimize the stress & aggravation involved with it as much as possible. - Jim Testa

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Jim Testa

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Column logos and cover art by Joel Menter

Correction
We switched photo credits on two pics last issue. The photo of the Lunachicks was by Deanna Bailey; the Civ photo was by Jana Crawford.

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Kevin Seconds, circa 1985
Photo by Cindy Mendes

JERSEY BEAT

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Editorial

Why This Isn't The NY/HC Issue

When this issue started out, the plan was to take a good hard look at the rebirth of the New York hardcore scene. It started with the major label signings of the post-hardcore generation - Quicksand, Into Another, Civ, Orange 9mm, and Sick Of It All - along with new indie label deals (some with major label distribution) for Shelter, Sheer Terror, American Standard, Leeway, and Warzone. Link these bands to the groups their members belonged to a decade ago - Gorilla Biscuits, Bold, Beyond, Underdog, Agnostic Front, among others - and it's like 1986 all over again. It wasn't long before a lot of the old NY/HC bands started re-forming, like Cause For Alarm, and others. Even some of the Old School NY/HC fanzines got into the act - the editors of *In Effect* and *Guillotine* started doing their zines again after as much as a seven-year hiatus. Add to that a host of excellent young bands with a big debt to New Jack Post-Hardcore (Mind Over Matter, Stillsuit, Texas Is The Reason) and a bunch of new Old School wannabes (H2O, etc.) and it looked for a while like a full-blown New York renaissance was on the way.

But it hasn't quite worked out as well as we all hoped. Quicksand, the spearhead of the post-hardcore movement (both spiritually and commercially,) suddenly broke up midway through their current tour. Orange 9mm was dropped by Elektra for poor sales, then picked up by Atlantic. Civ's album got off to a good start, but did so by spotlighting the New Wave-y pop tunes from their album instead of their thrashy Gorilla Biscuits-flavored hardcore. Sick Of It All are still on East/West, but frontman Pete Koller has been getting more exposure running on stage and doing cameos during sets by Civ and Rancid than he has with his own band lately.

As far as the rebirth of some sort of NY/HC scene, well, let's put it this way. If you're 16 and can't remember back to 1989, consider yourself fortunate, and hope it stays that way. I'll take today's punk kids in their baggy shirts and funny haircuts over surly skinheads itching to punch someone's face in, or hopped-up straightedge adrenaline junkies in their hooded sweatshirts (or worse, barechested Youth Of Today jockcore mode)beating each other to a pulp in the pit. And all these old hardcore bands crawling out of the woodwork (and out of retirement)... as Richie Birkenhead says in the Into Another interview in this issue, it's just pathetic. Finally, I decided that I couldn't be bothered. If New York Hardcore wants to crawl out of the grave, fine. Happy Halloween. But I've been there, done that. Time to move on.

So what do we have for you this issue? Into Another is one of the few post-hardcore bands who have earned our respect (and their major label deal) by refusing to kowtow to the phony nostalgia of the Old School wannabes, working their way through the indie label/DIY tour underground, and getting a legitimate shot at the big-time.

Most of the other features in this issue came about as a result of articles I wrote as a freelancer for national magazines, like Pennywise (whom I interviewed for *Guitar World.*) The interviews with All's Bill Stevenson and the Circle Jerks' Keith Morris resulted from research I did for *Rolling Stone,* which examined the plight of punk's founding fathers in the post-Green Day era. While there may be six million new "punk-rock" fans with Offspring and Green Day CD's in their backpacks, it's obvious these kids aren't all that interested in the old timers of the hardcore scene. The Ramones have made their resentment perfectly clear - they're probably going to break up because of it. But what do people like Keith Morris and Bill Stevenson - who were touring in the Circle Jerks, Black Flag, and the Descendents back before some of Green Day's fans were even born - think about the situation? It was amazing - although they talked to me over the phone from opposite sides of the country, Stevenson and Morris sounded like they were reading from the same script. And they both ended the conversation by asking me not to make them appear too bitter. Here are their verbatim remarks - read what they had to say and decide for yourself.

On the local front, we profile the Urchins - whose roots also go back a good ten years, to the days when the rhythm section was playing all over Jersey in Spiral Jetty - and Mars Needs Women, a New Brunswick band with cool riffs and great hair. And we say goodbye to Pier Platters, Hoboken's only "mom& pop" record store, which closed in October after more than ten years. There are a few new columnists too -- David Brock zeroes in on the retro-Sixties garage rock scene, Greg Matherly deconstructs experimental and cutting edge sounds, and Dave Thirsty pogos to the latest pop/punk discs.

Once again, there's no Letters To The Editor column. Why? No letters. So write a letter about anything you see here, or would like to read in our next issue, and send it snail-mail or e-mail (jimjbeat@aol.com) and we'll send you back a couple of 7 inches as a thank you.

We won't be back with #56 until next year - figure late January, early February, 1996 - so stay warm, enjoy the holidays, happy new year, and play safe.

- Jim Testa, October 1995

NEW STUFF

Richie Birkenhead of Into Another
Photo by Shawn Scallen

REVIEW POLICY

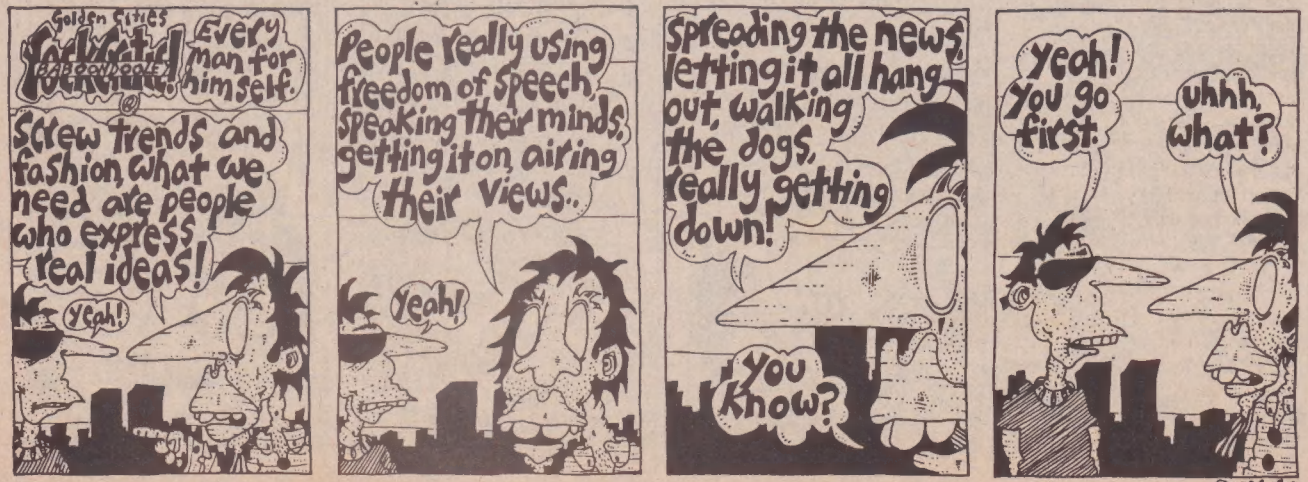
Jersey Beat reviews CD's, vinyl albums, cassettes, demo tapes, and occasionally videos and books. We try to listen to everything. We give priority to local bands. However, it is impossible to review everything we get these days; live with it. It is especially impossible to deal with the avalanche of 7 inches that are being released, so we don't even try - 7-inches are reserved for a separate fanzine, GLUT. Watch for the new issue soon.

GREEN DAY - *Insomniac* (Warner Bros.) They did it. They sold six million records, got rich & famous, and still managed to remain the lovably goofy, gobbing punks we all know & love. The catchy punktoons on *Insomniac* rush past you so fast (almost all of them are under 2:30) that it's easy to miss how cleverly the band mixes up tempos and moods, or how many unforgettable hooks pop out of the choruses, or how funny some of the lyrics are (check out the wonderfully self-deprecating jokes in "Walking Contradiction.") Greasy kids stuff? Yeah, sure, it's my 11-year old nephew's favorite record. But you oughta see his jaded old uncle bounce off the walls when he listens to it.

BRUSHBACK #4 (Dave, 139 Sunnyside Ave, Waterbury CT 06708 - $2) Whoopee. Dave Run It is back with his irreverent, politically incorrect take on punk, hardcore, and sports, and it couldn't have come at a better time. I laughed out loud five times reading this, and that's not counting all the chuckles and smirks. If that isn't worth two bucks, I don't know what is.

JAWBREAKER - *Dear You* (DGC/Geffen) "I have a present: it is the present." Nobody writes lyrics like Blake Schwarzenbach, and that's reason enough to celebrate the band's ascension to a major label and (hopefully) a wider audience. But like a lot of old Jawbreaker fans, I'm having a problem with this record. The vocals have none of the raw, gruff immediacy I associate with Jawbreaker; they're clean, smooth, and polished, and the songs lack the herky-jerky, hardcore jolt of yore as well. It's hard not to think someone was thinking "modern rock radio" when this was being mixed. If you like pop/punk, you'll probably like this; if you love Jawbreaker, you're going to wonder what the hell happened.

PUNK ROCK JUKEBOX (Cherrydisc/Blackout!) Twenty-three punk and hardcore bands - ranging from the modestly popular (Murphy's Law, Leeway) to the hopelessly obscure (Plow United, Waterdog) - were asked to record their favorite song from any era of punk. The results make for a freewheeling tour of thirty years of rock 'n' roll, encompassing everything from the 60's garage-rock to Seventies punk to British Oi! to D.C. emo-core. Older fans with big record collections will delight in hearing these old favorites again, while newcomers to the punk scene should have a ball exploring the roots of their Nineties heroes (the covered groups include the Ramones, Sex Pistols, the Jam, Minor Threat, Stiff Little Fingers, Black Flag, Bad Brains, and the Zero Boys.)



Ask Dr. DIY

Dear Dr. DIY,

I am 11 years old and my friends and I wanna start a fanzine. We're gonna review our favorite records and maybe try to interview this band that lives up the street from me. How do I get record labels to send me CD's and tapes to review?

Your friend, Ryan K.

Dear Ryan,

I am sure that your parents and teachers and maybe even some of your friends are telling you that you are too young to try anything as difficult as putting out your own fanzine. This, of course, is nonsense. I have been interacting with bands and publicists and record labels for years, and if you have a normal 11 year old's IQ, you're probably smarter than most of the people you'll have to deal with already.

The best part about doing a fanzine is that you get to set your own goals and work within your own limitations. Obviously, an 11-year old will not have the same access to bands or the same financial resources as a teenager or an adult. On the other hand, you have a unique set of perceptions and everything seems wonderful and new to you. If you can somehow capture those emotions in your zine, it will be every bit as rewarding - in some ways, maybe more so - as any fanzine around. Remember, this isn't like school. There are no wrong answers to the question, "what should I put in my fanzine?"

It doesn't really matter how old you are, or how slick and professional your fanzine looks, it is difficult to get anyone to send you things to review until you have published at least one issue. You should look at your first issue as an investment, and plan to give most of the copies away for free. Send them to record labels and say, "look at what we're doing, can you help?" You will probably get a better response at smaller labels - although they have less money to spend on advertising and promotion, they will be friendlier more likely to support your fledgling efforts.

One way that new fanzines can get records to review is to offer to trade advertising space for product. Again, small independent labels will do this much more readily than major labels, where they have to follow corporate rules and procedures. At smaller labels, anything goes. If someone sees your zine and likes it at a cool indie label like Fat Wreck Chords, Epitaph, Lookout, or Touch & Go (to name just a few,) they'll probably just throw a handful of CD's into a jiffy bag and pop it into the mail for you. Try and seem sincere, not greedy; remember, you are asking for a favor. Nobody owes you free merchandise just because you want to publish a fanzine. If you do write reviews, it is VERY important that you send copies to the labels, so they can keep up with what you're doing. Keep in mind that there are thousands and thousands of fanzines out there, and record labels only have a certain number of CD's and tapes that they can afford to give away for free. If you don't get what you were hoping for right away, be polite but persistent. Try again when your next issue comes out. If you offer to run an ad in exchange for some free merchandise, be sure to follow through on your promise and send a copy of the issue as soon as it comes out.

The people who work at record labels are just like anyone else. They like to be treated with respect and courtesy. A lot of them - especially the people who work at indie and punk labels - make very little or no money. They could be doing better working as a management trainee at Burger King. Your zine can be as punk as fuck, but you should always be professional & polite when dealing with people in the industry. Follow these simple steps and you'll soon be getting so much free stuff in the mail, you won't know what to do with it all!

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PIER PLATTERS RIP

Not Just Another Record Store...

By Jim Testa

People pass through our lives all the time, leaving indelible memories, and when they go, we take a minute to reflect and remember. The same is often true for special places - the high school lunchroom where you met your first big crush, or the neighborhood theater where you fell in love with the movies. Or your favorite record store.

Pier Platters Records, on Newark Street in Hoboken, was one of those special places. It closed in October, after more than a decade, a victim of changing times and trends. The new Sam Goody across the street was the final blow, but in truth, the only "mom & pop" record store in a city renowned for its music scene had been foundering for a while.

I can still remember the first time I went to Pier Platters Records, a dozen years ago. The place had just opened up, and there wasn't much to it yet -- a few long tables and a handful of cardboard boxes filled with albums. Bill Ryan, even then a cantankerous curmudgeon on the outside but a sweetheart to anyone who knew him, started the shop with Tom Prendergast. (Tom turned the store over to Bill and left to start Bar None Records.) I can't recall if I bought anything that first day, but over the years, I kept coming back.

Hoboken was a very different place then. Very little had changed since World War II. Dozens of blue-collar bars, once teeming with longshoremen who worked the waterfront's busy docks, were still there, but empty now, with just a few stools filled by old men sipping beer. Rents were cheap, and down around First Street, back towards the west side of town, artists and musicians could rent an entire loft for a few hundred dollars a month. (Rob Norris and Richard Barone of the Bongos shared a gorgeous fifth-floor walkup on Hudson Street, with two bedrooms and a big living room, and were paying $88 a month when they moved in.) You could get a huge slice of pizza and a soda for a buck on Washington Street, but there weren't any Chinese takeout places or fast-food chains yet. The working class Italian and Irish families who populated most of the city still cooked their own dinners in those days.

A lot of musicians, writers, and artists were moving to Hoboken in the early Eighties, lured by the cheap rents and the promise of a local music scene anchored at Maxwell's. R.E.M., Husker Du, the Replacements, Human Switchboard - all the cool bands - would stop there on tour. Only you couldn't find their records in the big chain stores. Korvette's and Sam Goody's didn't know about SST or Homestead Records. Twin/Tone might as well have been on Mars as Minneapolis.

So we'd go down to Pier Platters and wait for the new Replacements album to come in, or paw through the 7-inch bins for singles by cool new bands that the rest of the country wouldn't discover for another year. You'd walk into the store and if Bill Ryan wasn't behind the register, it would be someone you knew from a band - Myrna Marcarian from Human Switchboard, or Bob Bert from Sonic Youth, or Donna Croughn from Tiny Lights. And they'd tell you about this great new record that just came in, or some cool band they had met on tour. How many struggling musicians supported themselves by working part-time at Pier Platters over the years? More than you could count.

And that doesn't even begin to include all the bands that Bill Ryan has helped, driving them to gigs in his van or providing behind-the-scenes advice and support. Lyle Hysen, one-time struggling punk rocker and now a successful music publisher, once fondly called Ryan "the grumpiest man in the world," and it's a title that fits. But when the definitive history of Hoboken's music scene is finally written, Bill gets his own chapter.

In the late Eighties, when compact discs took over the market, Pier Platters became a Mecca for the vinyl purist. It was *the* place to go for those impossible-to-find Australian and New Zealand 7-inches, and if a new album came out on vinyl anywhere in the world, Pier Platters would have a few copies.

But nothing lasts forever. Hoboken's real estate market changed, and the cheap apartments gave way to condos and pricey co-ops. The store's original clientele moved away, or just got older; the money they once lavished on records started to go for diapers and mortgage payments. The music industry changed too. The big chain stores started stocking indie labels, and selling them for much less than what a small local store could afford to charge.

And unfortunately, Pier Platters never quite changed with the times. The punk boom meant younger fans were buying more records, but while Hoboken has its share of skateboard-toting, baggy-shirted teens, you never saw many kids in Pier Platters. The store didn't (or couldn't afford to) stock the records they wanted. And the staff, who could be a little intimidating if you weren't a regular, scared a lot of kids away. And besides, why should they settle for the higher prices and scantier selection of a mom & pop when they could find all the punk records they wanted, on sale, at Sam Goody, right across the street?

So Pier Platters becomes a part of Hoboken's history, along with the Tootsie Roll plant and the #1 Blimpie base, and all the other places that once held a special place in our hearts. For whatever the future holds, best wishes to Bill Ryan, Otis Ball, and all the staff. And thanks for the memories.

DANSE ASSEMBLY

By MickHale

*Hello & welcome to another instalment of Danse Assembly....Sorry we missed you last time around. If you like what you see here, tho...you can send for a free copy of the mag DAMn! to the address at the foot of this article. A Self Addressed STAMPED Envolope, is, however, required!Read On: *RATING SYSTEM: !!!!!-A Must !!!!-Above Average !!!-still good !!-I dunno !-sux*

APPARATUS - self titled cd (ReCon/Cargo) This Charlotte, NC trio walk that fine line between ChemLab & Skinny Puppy. Fine Line, you say? Well, perhaps there is a "Valley" between the two bands, but APPARATUS make hop-scotch out of that reality. Melodic "rock" song structure melds effortlessly with digital hellscapes & samples, including: Uncle Charlie, NIN & various hip-hop drum loops. With good production & art, the musical standouts here include; the goth "Hell's Home" & "Cock Panther," which isn't entirely dis-similar to labelmates Non Aggression Pact. ! ! ! !

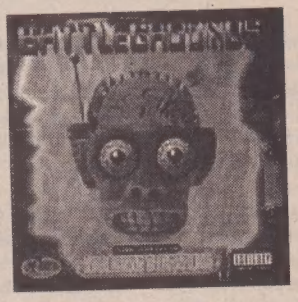
BATTLEGROUNDS - A Collection Of H/C Cyber Punk (Mokum) Well, despite the vile opening track, this Mokum collection is sure to kick any dansefloors ass from here to the Antarctic. Cold, driving 150+ bpm electro that's (almost too) heavy on the almighty kick drum (watch that thing!) STRONTIUM 900's "Dynamic Fall Out" must be written about what happens to the bass bins when you play this cut(?) And while THE CHOSEN FEW add a little of that 'hardfloor' vibe to this (mostly) 'Rotterdam' outing, SEARCH & DESTROY break it up with Break beats. This is not for the faint of heart. ! ! ! +

BLACK LUNG - The Depopulation Bomb (Fifth Colvmn) A side project of David Thrussel of SNOG, this bears little or no resemblance to that bands earlier "industrial" output. More along the lines of their recent "techno kick" approach. In alotta ways this cd reminds me of the EON
full length, with out the kitschy samples & hooks. I guess the electro-slo-boat to Australia finally docked with a load of techno records from 1990. Although this release is as far from bad as it is from original, I'd still rather listen to this well produced full bodied pure electro than allot of the metal gee-tar muzik that tries to pass itself off as "tech thuggery" or however that saying goes!!!+

BLACKRAIN - 1.0 (Fifth Colvmn) I'm a little confused here...the press kit hypes the hell outta the fact that this is the 'soundtrack' to the film Johnny Mnemonic, yet I took a look at the (major label) soundtrack for that & found no BLACK RAIN to be on there !?!? Which isn't to say that "1.0" aint "A soundtrack of the future" but I wonder what all the 'hype' about the movie is on about, y'know? The track "BrainDrop" is mid paced goth laced electro that'd give Ommph! a real run for their money (if they've got any...) with a Controlled Bleeding styled break-down to boot! As this cd continues, however, you find out that most tracks are instrumental snippets ala Blade Runner. It's good, but definitely not for the clubs. ! ! +

BRAIN LEISURE - Mindfire (Hard/Cleopatra) From the first bleeps of the Yazz-like VCO-Analog synth riff to the lush strings & the bare, stripped down drum machine, you know Brain Leisure are setting the stage for one hell've a disc. Stand out cuts include: "Discipline Us / Deadfull Hate & Never Trust A Smile." This young French trio will make you sit up & take notice the way the Dildoes used to. They even manage to fit in a breakbeat loop here & there, between their deep down sample laden trauma tech beat. This cd is A Must Own!!!!!

CLAY PEOPLE - The Iron Icon (ReConstriction) Clay People, however, don't fare as well. I'll be the first to admit I've never been what you might call a 'fan' of this band. In fact 2 years ago I went as far as labeling their debut ReCon release as a Lame guitar infested Pearl Jam ripp-off. Needless to say they haven't changed all that much since their rock-slinging daze of yore. Guitars still dominate the mix, with the warbley, melodic, gruff vox (think: Jeremy,) laid on top of some weak programs. I suppose this is what a hybrid of grunge & Industrial might sound like, but as you might imagine, it's just sooo far from anything electro, that I'm having a hard time making it past the third track on here. Sorry Guys! Thanks but no thanks.



D*NOTE - The Remixes (TvT) No question about it, this is a great danse cd. There I said i ! Speedy Ragga Houze fare never sounded sooo good, with the A Guy Called Gerald remix as a highpoint, which is really saying sum-tin' for such a doped up cd all ready ! ! ! +

DESSAU Details Sketchy (Fifth Colvmn) This now legendary brain child of one John Elliot return from the ashes of indie-label obscurity and onto 5th Clm's arsenal of fine new releases. This is excellent electro-pyro-techniques with (yes) some minimal guitars thrown in for aggressions sake. Fans of the old-skool electro will not be disappointed with this one. Think:Rev Co., PailHead & 1,000 Homo DJ's (B-4 that pesky annoying guy joined them to do Sabbath covers...) A great follow up (albeit a few years in the waiting,) to their Exercise In Tension mini-lp. !!!!

DIGITAL SPACE BETWEEN (2) * Various * (Hard/Cleopatra)

REGENERATOR, who start things off with a 242 remix, bear more than a passing resemblance to those Belgian fellows latter daze, what with their excellent EBM, & spacey Fem vox & all. Sad to say a few all-out clunkers follow, however we're then treated to the ever-groovy X-MARKS THE PEDWALK, who really bring things back with their "Worthless" track (which isn't!) ElectroAssassin, Spartak & Steril then turn in above average electro-industrial cuts & make this domestic issue of Hard records (Denmark) comp worth the $$. ! ! +

EVILS TOY -Human Refuse (Metropolis) If you're looking for eerie, dark, ambient (even) electro, you may stop your search here at Evil's Toy. After a week opening, ET "Make Up" with a more demonic danse sound. Kinda like a a garage" X-Marks The Pedwalk. Definitely worth a listen. ! ! !

FAIR SEX - Labyrinth (VanRichter) Thick & juicy bass synth riffing sets the stage for the E-bow guitars & driving beats that announce the arrival of another winner from the Fair Sex. "Doesn't it sound like a better way?" Yep! Billed as a 'cyber-opera' Labyrinth is a concept

album of sorts, about the lad Trancer & his various adventures & observations. I've got to say tho, this cd stands on it's own track for track, with little or no filler. "You Know How" is the Euro danse single & true to this album's for it al;most sounds like an electro "Tommy" (the Who--silly) with vox remenisant of the Arm Dildoes, to boot. This is an interesting mixx. !!!!

haujobb - Freeze Frame Reality (Off Beat/Pendragon) A giant leap forward for both haujobb & Pendragon, with this their 2nd release together. Freeze Frame... presents haujobb's synthetic, nightmarish vision, even more fully realized than last year's homes & gardens. Tracks like "Dream Aid" & "Nezzwerk" really grab you with their sampled drum loops & throbbing synth blurps, while "World Window" goes in more for a "heady" trance effect. Alotta you will (or already do) compare this to Puppy, but I'm also thinkin DVA on a number of cuts. Either way it's a sure winner. And tat artwork, to boot. ! ! ! ! !

MACHINES OF LOVING GRACE Gilt (Atlantic) I thought I could best express my opinion in a brief skit: MoLG: Oh yeah, we dig Trent Reznor and shit, we're industrial, sure... we worked with him, and shit.Label Rep: Well, Trent doesn't consider himself industrial, you know.MoLG: Uh, really?Rep: Yeah, he recognizes the small market value... I mean the artistic disadvantage of accepting so meaningless a tag as "industrial." He's more of a rock thing.MoLG: Really? Rep: Yep. MoLG: Oh, well, we didn't mean industrial, really. We use real instruments, more of a rock thing. Dude, let's rock out! Rep: Good boys. Synopsis: Another band ditches an electronic sound for a hard rock sound. Worthless. (A Guest Review From The Emperor)

MORRISSEY - Southpaw Grammar (Reprise) It strikes you almost appropriate that Morrissey (of all people) would belt out the lyric "To be finished would be a relief" not even 1/2-way thru the 11-minute opening song of this new cd. Much like David Bowie before him, the Mazz-er seems to try too hard to be a band member, when his true strengths are as a solo artiste. He should take a lesson from the thin white duke & ditch his tin machine... all ready!

NUMB - Wasted Sky (Metropolis) WHAT an improvement over their last "Death On The Installment Plan" cd. Wasted Sky is an EBM tour de force with it's angst on course. Tracks like "Blood" & "Driven" add eerie elements to the mixx, with their samples, keys & start/stop rhythms. And even with NUMB's "Handful of guitars per square Inch," these cuts don't get lost in some simplistic metal wasteland, the way all too many so-called "Industrial" groups tend to go these daze. Wasted Sky shows just how aggressive Electro can be even with the most minimal use of the guitar. ! ! ! ! !

OPERATION:MINDWIPE - instrumentaltranskommunikation (Furnace/Silent) This is the experimental side projekt of a couple of guys from Abstinence & their pals. I must say my only encounter with ABst was one live show about 4 years ago & this cd doesn't stray too far from what one would expect from an act featuring a can opener, a chain & a toaster oven as 'instruments.' I guess the major difference here is the complete lack of any drum machine or sequences. Synth-washes, samples, metal hits & general atmospheric abound, however; and make this cd one of the more listenable outings in this genre that I've heard. ! ! +

PLASTIC NOISE EXPERIENCE - Neural Transmission (Van Richter) Old skool pure-electro here, in all it's glory. Synth bleeps & klangs that suggest early 242 or Ebb. The cover of Bronski Beat's "Small Town Boy" is sure to turn more than a few heads on any dansefloor (I know cuz I tried-- you get people lined up at the booth singing along with all the words until they can ask "What is this?"--quite a sight!) Everyone into the pure EBM sound, who's tired of metal-crossover crap should own a copy of this fine release. ! ! ! +

PROJECT PITCHFORK - IO (Offbeat/Metropolis) Somewhere between Puppy & The Legendary Pink Dots one can find the slightly disturbing "Sicko Industrial Pop" of ...Pitchfork. Add to that description some gothic, (almost) Xymox synths & you're hearin it.

Although a bit thin in spots ("The Silverthread,") when this cd kicks it kicks ("The Gate" &"Carrion," where the growled vox randomly break into actual melodic singing.) The overall approach here is clever alright & at the low domestic price on Metropolis (it was originally released on the European Off Beat label,) it worth picking up. ! ! !

DAVE SCOTT - Louder Than Words (Noise Gate) Didja ever wonder what your favourite electro-Industrial act would fare like sans alla that harsh vocal growling? Well Mr Scott's cd here, will definitely answer that question. This is well crafted, intricate, electro instrumental. Reminiscent of Mentallo's backing trax, this Ohio native's music could serve as audio wall-paper for your working moments. ! !

SECOND SKIN - Suture (Machinery) Continuing with Cubinate's blend of techno kick, house high-hats, harsh vox & gee-tars. I'd venture to say Second Skin ape their style even better than (the real thing.) Although a little too heavy handed with the guitars for my tastes this cd is fine nun-th-less. ! !

SIELWOLF Metastasen (Van Richter) Originally released as Kk in Belgium this domestic issue of SIELWOLF's cd adds three cuts from the CDS. If hard distorted beats & samples from Natural Born Killers that clash with chugging guitars & Euro speak vox sound like your cup of tea, then this is your cd. It's very good & harsh, to say the least. !!!!

SISTER MACHINE GUN - Burn (WaxTrax!/Tvt) With out any doubt, hands down, thee best SMG product to date. Although (yes) more than a few cuts bear a passing resemblance to label mates DIE WARZAU. Mr Randall & co do manage to hold their own.Tracks like "Burn" & "Infected" show a maturity in honest to goodness songwriting that was lacking on SMG's previous efforts. This album is obviously not just thrown together, nor a blatant attempt at aping someone else's formula (read: NIN...) The most fully realized SMG effort to date. !!!!

SMP - Stalemate (ReConstriction) In the fine tradition of Non Aggression Pact (also on ReCon) have Seattle's answer to Meat Beat here. Groovy beats, scratching, sampling & down-mit-dat vox add another dimension to SMP's aggressive f#*k approach. "Clementine" is their (well done) nod to Consolidated as "Scarlet Letter" is to Babyland. Something for everyone here, as they say, especially 'new school' industrial types not content with synthetics & looking for a little guitar now & then. ! ! ! !

SPIRIT FEEL Spirit Feel (Tvt/WaxTrax) Spirit Feel present a lush, dense, electronic, earthy ambience that you just don't find in many records these daze. At times dub, at times trance, & at times ambient, always good. Overall all these styles are inter-woven throughout this spacey cd. File under: A Good ORB, if that's possible? Trippy Wallpaper X-perience, in full effect, uh-huh-huh!!!

THIS DIGITAL OCEAN -Trinity 3000 (Machinery) I first heard this band back on one of those How To Use Machinery comps & I liked 'em then & I like 'em now. T.D.O. feature a lush, keyboard flourish, rich depecheMODE-like & atmospherics out the wazoo. "Survival" is a fine Euro-pop track with "Nightmare": as it's evil, corrupted, twin. A thriller for sure. Do see. ! ! ! +

YOUNG GODS - Only Heaven (Interscope) What a band, what an album! It is truly incredible that these guys get the results they do outta a couple of synths & a sampler full of guitarbits: riffs, chugs & feeback. "Speed Of Night" (which bears a striking resemblence to "Dame Chance" offa their last masterpiece,) is the real deal here, featuring that (now) classic Gods chord change. This is a DAMn! Good listen...Highly recommended. ! ! ! ! ! +

DANSE ASSEMBLY TOP 9

...Compiled from Playlists @ BERLIN (Thur next door to the Roxy in New Brunswick, 908 - 545 8971

1. D0 OR DIE"Hearth Of Silence"
2. FRONT 242 "Cage"
3. CROCODILE SHOP "Celebrate"rmx
4. YOUNG GODS "Speed Of Nite"
5. NUMB "Blood"
6. LEATHER STRIP "Tame Yr Soul"
7. NON AGGRESSION PACT "Wicked Paint Sun"
8. CHEM LAB "Codein Glue & U"
9. MEAT MACHINE "Times Of Addiction"

Th-Th-That's all folks. If you're still wanting more electro reading check out the 'mothership' mag of this column: DAMn! for a free copy just send a self Addressed STAMPED env. to: DANSE ASSEMBLY Prod.(Jersey Beat Offer) 5 Franklin Blvd. Somerset, NJ 08873. Labels are encouraged to send us product for review also at that address.

"You're so alternative!" I was laughing so hard. It's really funny now-a-days if you say that to someone. Especially someone who's really into punk rock and against the whole mtv, selling out, going to Lollapalooza type of thing. Just go up to them and say it! Ahh ha, they'll probably get sooo mad, which is so stupid. I think people need to calm down a bit, take a break from their everyday life of fierce competition and trying to be more punk than the next kid. "A thought burst into my head and I need to tell you..."(green day) Maybe now's a perfect time to stop labeling or judging each other; try keeping an open mind, and educate each other. Oh yeah, by the way, here are some damn good punk bands to check out:

I FARM - "This one's better " EP -(The Fan Club - 612 E. State Street Apt. #1, Ithaca, NY 14850)- holy taco bell punk rock batman...how's about this: really fast, fast, fast, fast, catchy punk...(dare I say in that nofx-vein?!) ...perhaps three kids (cornell students) that dye their hair, drink lots of beer, wear chain wallets, have all that fun stuff on stage like jumping, spitting, guitar solos, dirty looks, hippie jokes, etc... I FARM is definitely a band that rocks live or even when they throw big parties at the Fan Club.(There apt. - or should I say really messy yet fun punkhouse?!) Complete DIY punk rock, hell even on their new 7"-This One's Better EP," they tell you to make copies for all your friends!

BUGLITE - "This Day..., The Marcia Brady Fan Club (Creep Records PO Box 1343 Brookhaven, PA 19015) - Super power pop that'll have you singing along in no time! Songs about girls(which is always a plus), no more than 3 minutes each, great art work, obsessions with marcia brady, iced-tea, and finding a drummer, buglite has got to be one of my favorite bands around today! This is it! Putting everything they have into their music. Watching them play live, you see a band having as much fun playing for you as you do dancing and singing along to there catchy tunes, sweet guitar solos, and beautiful harmonies. I SEE YOU is a sure anthem!

PLOW UNITED - (Creep Records PO Box 1120 Brookhaven, PA 19015) This is the stuff you put on your turntable and just dance like a complete freak to in your room and your dad walks by giving you looks! You just dream of seeing this band live, and then you find out there playing by you soon. So you go to see them and you're even more impressed. (I still can't take watching Sean play the drums - he's too good!) All songs 2 minutes or under, power driven punk rock, that is so much fun to listen to over and over. "If I could treat you like shit, then you'd love me forever" Spindle (2nd track) just adds to making this album the best full length of '95!

THE MUSHUGANAS - I Eat Geeks Like You For Breakfast 7" (PO Box 2284 Homewood, IL 60430-7284) This is a definite pick for fans of Screeching Weasel/Queers style punk rock. 4 tunes, fast, catchy, that's it, you'll have to keep turning it over and over and over!

MISSING CHILDREN - self titled 7" (5 Warren Ct, Spotwsood, NJ 08884) this is what I call getting your 7" worth! 7 songs, clear vinyl, even an instant pop song! You can hear the Descendents in these guys. So much more energy live! Great stage appearance, unlike most bands these days!

PUGGLE - You're Not Invited 7" (57 Baldwin St, Bloomfield, NJ 07003) - Puggle has undergone a lot of lineup changes since this 7" but it seems things are going quite well as a three piece now and I hear a new 7" is on the way! Puggle has a catchy pop punk sound. Strong influences of J Church, Jawbreaker, Tiltwheel, are found in here. This 7" has three songs, all of which are filled with powerful melodies, emotional lyrics, and overall fun to listen to.

SMEDLEY AND THE SPACE CADETS- too midget to quit...(5722 Revongton Dr., Norcross, GA 30029) This cassette has a sure mix of all that fun screeching Weasel /Ramones/Queers/Guttermouth type of punk. Fast, loud, messy,sloppy, and super hilarious! Songs about how Burger King and jocks suck, a love song for Chelsea Clinton, lawnmowers, midgets, Judge Wopner, being bored, rock stars, cops....they cover just about everything. Tons of fun even has inserts from the movie CLERKS!

O one more thing, last night i saw this Long Island band, Greensleep play here in Ithaca with Weston and was blown away. Greensleep is a three piece punk band that plays with such a high intensity of emotion and energy. It was a pleasure watching these guys have fun on stage and i could see the respect they have for their music and audience. So far Greensleep has a split 7" with Scarab out on Puncture Records which is being repressed and will have a full length CD and 12" Vinyl out on Resevoir Records in February of 1996 and i can't commend enough how much you should watch out for this band. Greensleep PO Box 983 E. Northport, NY 11731 USA

Well, there's a few to keep you jumping for punk rock joy until I dish out some more next issue. Don't forget to call someone alternative and who knows, maybe in a few months, mtv will be using that word again because they'll think it's all popular and stuff. Well, i'll just laugh even harder.

Interview and photos by Jim Testa

URCHINS

New Brunswick's Nicest Band

The Urchins turned a lot of heads in New Jersey with the release of their debut single, "I'd Like To See You," a salty love song with a drop-dead chorus and a wonderfully deadpan wit. Combine that with the band's quirky choice of covers (which include the Partridge Family's "I Woke Up In Love This Morning" and local fave Instant Death's "The Enabler") and the group's quick acceptance by the nurturing and close-knit New Brunswick club scene, and the Urchins quickly added up to a band that demanded attention.

A closer look reveals that this ingratiating quartet brings a mixture of innocent naivete and well-seasoned cynicism to its endeavors. For Karen Bradbury, who supplies the band's exqusite vocals, and guitarist Albie Connelley, this is a new experience, their first time in a band. But the group's well-traveled rhythm section - Andy Gesner on bass, Dave Reynolds on drums - was doing this ten years ago, in the long-lived local group Spiral Jetty, who combined a Feelies-esque nerdiness with a taste for Talking Heads-styled art-pop.

Spiral Jetty sputtered and ended - as bands often do - when the demands of career and family outweighed the enjoyment of playing for fun. As the band discusses in this interview, the new climate of the music industry - and the fact that everyone in the band is a lot older than they were in 1986 - makes the Urchins' career prospects a little more serious than they were in the days of Spiral Jetty. But this is also a band that enjoys what it's doing. Over pasta and pizza at a New Brunswick restaurant, we talked about the band, the future, and the New Brunswick scene. Present were Karen, Dave, Andy, and Diane, the band's publicist from Aim Marketing, the firm which also released the group's debut CD, *Yummy*.

Q: Let's start at the beginning, or at least the beginning of the Urchins. After Spiral Jetty broke up when Adam moved

ANDY

away, did you (Andy) and Dave decide to start another band right away?

Dave: No, not at all. I didn't sit behind a drum kit for three years.

Karen: If you really want to go back to the beginning, I knew Dave in high school, because we went to school together in upstate New York and then completely lost touch with each other.

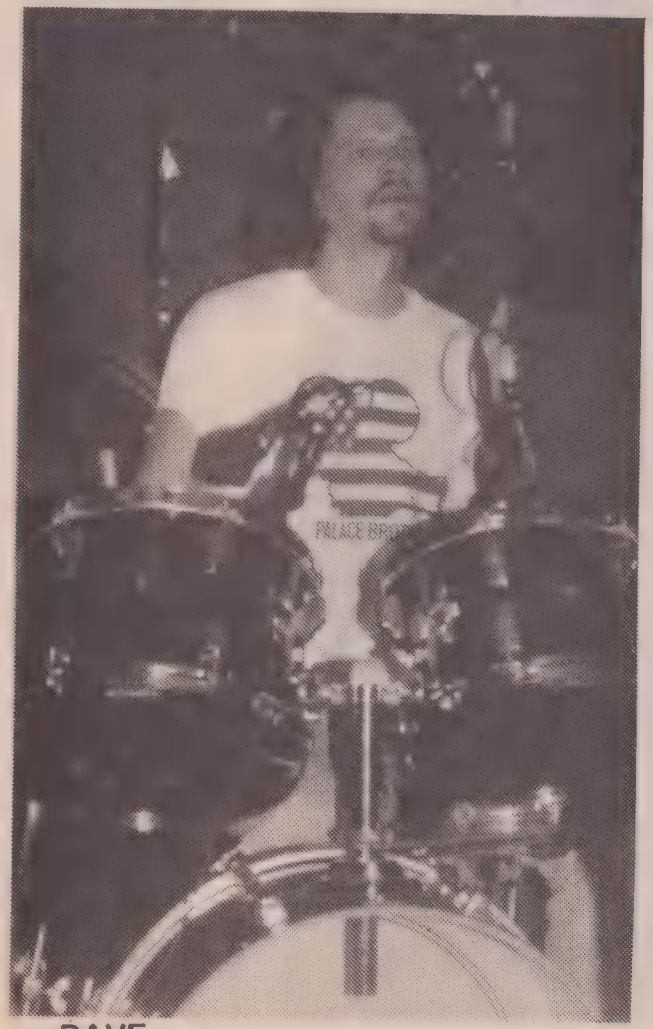
Dave: We totally forgot who each other was.

Karen: Then when I moved here, I started seeing him around town. It took me a while to finally figure out who he was and when I introduced myself, it was like, Hi, I'm Karen, we went to high school together, and he said, no, you have me confused with someone else...

(laughter)

Karen: But sure enough, I refreshed his memory, and we got to talking about bands and all. I wasn't yet in a band but I was very interested, and I said to Dave, since you had achieved such a degree of success with Spiral Jetty, don't you want to try it again? Don't you miss it? And he pretty much said, No, I have no interest in doing a band ever again.

Dave: Yeah, I didn't have any interest in being in another band for a good three years. Then when I heard Andy was looking for another guitarist for the Urchins, I started thinking, yeah, I wouldn't mind playing drums again. But in the meantime, I had gone back to school, I was busy doing other things, I really didn't miss it for those three years.



DAVE

Andy: It was the last thing on my mind until someone approached me about playing bass in a band called Stumbling Way. The drummer and guitarist had always been big fans of Spiral Jetty, so they asked me if I wanted to join when their bassist left. They called me up in January of '92 and asked me to jam with them, and I said, no, you don't want to jam with me, I don't think I have it anymore. But they insisted so I went and tried it, and we actually jammed from January to July until I finally said to the guitarist, we gotta get somebody in this band who can sing. And we got Karen. She was the first person who tried out and she got the gig. And that wa s August of '92. Anyway, by March of '93, those other guys were out of the picture, and that's when Dave joined. We had an interim guitarist for a while but that didn't work out, and that's when Albie literally dropped out of the sky. We put up posters around town and he answered the ad, and we recorded the single almost immediately.

Q: Those were interesting years to start a band, because it was during the period when Nirvana was taking off and all of a sudden, all this weird alternative rock was becoming the mainstream, and virtually overnight being in a band was a totally different proposition as far as your future went. Were you guys aware of any of that while you were putting the band together?

Dave: What, you think I got back into a band just to be a rock star? No, not really. But it was strange after not playing for three years, to come back and realize that, hey, it was actually kind of there. When we were playing in Spiral Jetty, it was never even a possibility. The most you could hope for was getting a good cult status and getting signed to a cool indie label like Homestead or something, so you could maybe afford to quit your day job and tour. But you'd probably still have to get a day job when you got back, and that was about the most you could hope for. So it was kind of strange coming back and noticing that the world had kind of caught up with me. But that wasn't the reason for coming back.

Q: What was it like the first time you heard Karen sing?

Andy: Well, she came to my house, and at this point, I was engaged. And I don't think my fiance was too hip to the idea of having a female lead singer in the band. And frankly, nobody else in the band really was either.

Karen: You don't think? I know. I didn't know all the time, but I found out later they were very much against me being in the band.

Andy: Anyway, she came in and sang "Strange" and "I Fall To Pieces," and I gave her a tape of songs that would eventually become "007" and something else, and she came back in a week with the lyrics, and they were brilliant. And maybe two months later she wrote "I'd Like To See You..."

Karen: ...which they hated!

Andy: Yeah, they were saying, there's no way we'll ever do this song, the lyrics are so stupid.

Dave: That actually had a lot to do with my joining the band. Because I heard that song and I started thinking, if this is the direction they're going in, maybe I'd like to get involved.

Q: I actually missed a lot of your early gigs for one reason or another so I had never heard you until I got the 7inch with "I'd Like To See You" on it, and when I heard that song, I knew this band was going to be something I had to check out. I guess up to that point I had been assuming it was going to sound like Spiral Jetty Jr. or something.

Dave: It's really funny, but the one song we do that I think sounds

anything at all like Spiral Jetty is "Take Me Away," and Karen wrote that song.

Karen: And I never even saw Spiral Jetty.

Q: So what was it like coming back to being in a band after being away for a couple of years and trying to pick up the pieces, as far as getting shows and whatnot. Probably half the clubs you used to play aren't around anymore.

Andy: Oh, definitely. It was very hard. Plus I was already too old to be doing this. The only thing that went through my mind was that if we were going to really make a go of it, it would be an opportunity to do things a little differently so that this time we'd be able to quit our day jobs or get on the CMJ charts, or whatever.

Dave: Oh, so you did get back into it just to be a rock star?

Andy: The first sign I had that we were going to have some real success is when we gave the song "I'd Like To See You" to WHTG and it instantly became the most requested song on the radio until it got banned. So that was a good sign. But actually, a lot of the connections are still around.

Dave: And another thing, in the meantime, a lot of the connections we had moved up the ladder and are more important now, which is kind of nice.

Andy: So after the single is out a couple of months, I was at Maxwell's and I met Diane, and we were just chatting, and she said that she worked for a company called Aim Marketing and that we should send them a tape. So I did, and that brings us up to the present.

Q: Have you seen any big changes between the '86 New Jersey scene and being in a band today? For instance, a lot of people in your position complain that there are a lot more bands around today and that the competition is a lot tougher.

Andy: Oh, definitely. That's true.

Dave: This is going to sound so, like, cynical old-guy type stuff, but it's really more democratic. I really don't like to say that selling a lot of records is good, but there's something to be said for that. Like, in 1986, it was much more a matter of someone who supposedly had their finger on the pulse of what was hip had to notice you. Now it feels like maybe you actually have a little more control. Because it is a much broader thing, what you actually do yourself has more to do with your success than just lucking out and having the right friends.

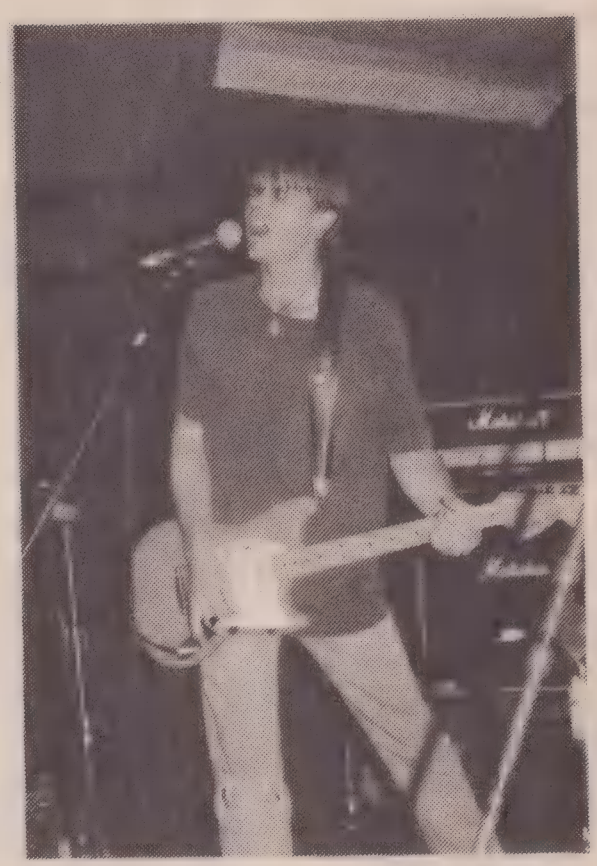
Karen: I can't really speak from that perspective because I wasn't doing this back then, but I think that if there are more bands around now, it only helps. It makes people more receptive and makes them want to go out and see music. The more bands that are out there, the more people are aware that there is a music scene going on, and the more it helps.

Andy: One thing I think is that back in '86, you were doing shows so people would notice you. I think we do shows because it's a good excuse to get all our friends together and hang out. That's why we always end up playing with Ex Vegas, who are our musical friends as well as our friend-friends. You know if you're playing a show with Ex Vegas it's going to be a great night, because you're going to get to hang out with your friends.

Q: I think you're much better off right now being a New Brunswick band than if you lived in New York. I don't think that was true in 1986, but it's definitely true now.

Dave: I think it's always been tough trying to be a New York band.

Karen: Yeah, when I was talking about the more bands being around, the better, I was speaking from a New Brunswick point of view. New



ALBIE

Brunswick's gotten tougher in that there are fewer places to play right now than there were a few years ago, but in terms of bands, it's only gotten better.

Dave: Yeah, but the main difference between '86 and now is that in '86, I could go out, drink until 2 a.m., get up at 7:30, work all day, drive into New York, soundcheck at CBGB, sit around for six hours, go out on stage, and actually play a gig. Then drive back home and manage to get up again the next day for work. I wouldn't be able to do that now. Now I have to worry about the physical aspect of it.

Karen: I don't have those kinds of problems. (laughs)

Dave: I was talking to Jimmy (Babjak) of the Smithereens and I was saying, if this band doesn't take off, that'll be it for me. And he's like, No, you'll be back, you'll keep doing it. And he's probably right. But it is getting harder and harder to do it part-time while I'm also trying to do a lot of other things.

Q: One of the things I like about New Brunswick is that when you go to a show, half the audience is people from other bands. You don't see that in New York. Or even in Hoboken anymore.

Dave: It's like, we were talking about how you never see a bad band at the Court Tavern. Well, I wouldn't know if I'd seen a bad band at the Court. If I go to see a band somewhere else, they'd better be really, really good and blow me away. But it's different when you go to the Court. You've got your friends all around you and you share in the experience. So even when the band's aren't blowing you away, you

still have a good time and leave thinking you had a great night, because all your friends are there.

Q: And of course, New York is close enough that you can pick your shots and play your Brownie's show or your Continental show, and still know that even if those gigs suck, you'll still be back at the Court in a couple of weeks and have a great time.

Karen: It really is very hard to play some of those shows in New York where you're going on at 7:30 or 2 am and you don't have any audience there and you're not getting any response. Although we're lucky in that we're at the point where we're starting to be received well pretty much anyplace we play. A lot of people have heard our song on the radio and they kind of know who we are, and they're kind of there to see us, so it's a lot better than it was in the beginning. Even over the last few months, I've noticed a change. Not that it was ever bad, but it is definitely better now.

Dave: The thing about playing in New York is that, the worst part of being in a band becomes the number of really crap bands you're forced to see while you're waiting to go on.

Andy: Or the really crap gigs you're set up to play. That's one of the best things about the past, you learn which places are worth the trouble and other places you can just forego. But the Court has always been our home, every six to eight weeks. If we have a mailing list card going out with three shows - one in New York, one at the Jersey shore, and one at the Court - you can figure out which show is going to be paying for the mailing list to go out.

Dave: That's one of the things about playing in New York or whatever. Sometimes you take the bands you're friends with for granted, but then you realize that even though they are our friends, the bands in New Brunswick really are pretty good, because you see what else is out there. As far as the industry goes, I think the reason New Brunswick bands get overlooked isn't because the bands here are crap, it's because if the labels are going to look outside New York, they're going to look beyond here, we're a little too close. They're going to look at Athens or Minneapolis or whatever and not bother with bands that are close to New York who aren't 'New York bands.'

Q: It seems to me that New Brunswick's scene has run in cycles. Like for a while there were all those sort of folkie/hippie bands - Mickey Ween used to call them Rutgersmusic bands - like Tiny Lights and Frozen Concentrate and the Smithereens. Wooden Soldiers. And then a couple of years later there was what I think of as the Brian Bruden (a WNEW deejay and well-known New Brunswick gadabout) scene - all those drunk, sloppy, sort of retro-Detroit 70's garage bands, and every band in town sounded like the Stooges. But today, the big bands in the scene are all really different from one another - Ex Vegas doesn't sound the Urchins who don't sound like Mars Needs Women who are different from Motel Shootout who are different from Room Eleven...

Karen: That's true, everyone has their own sound.

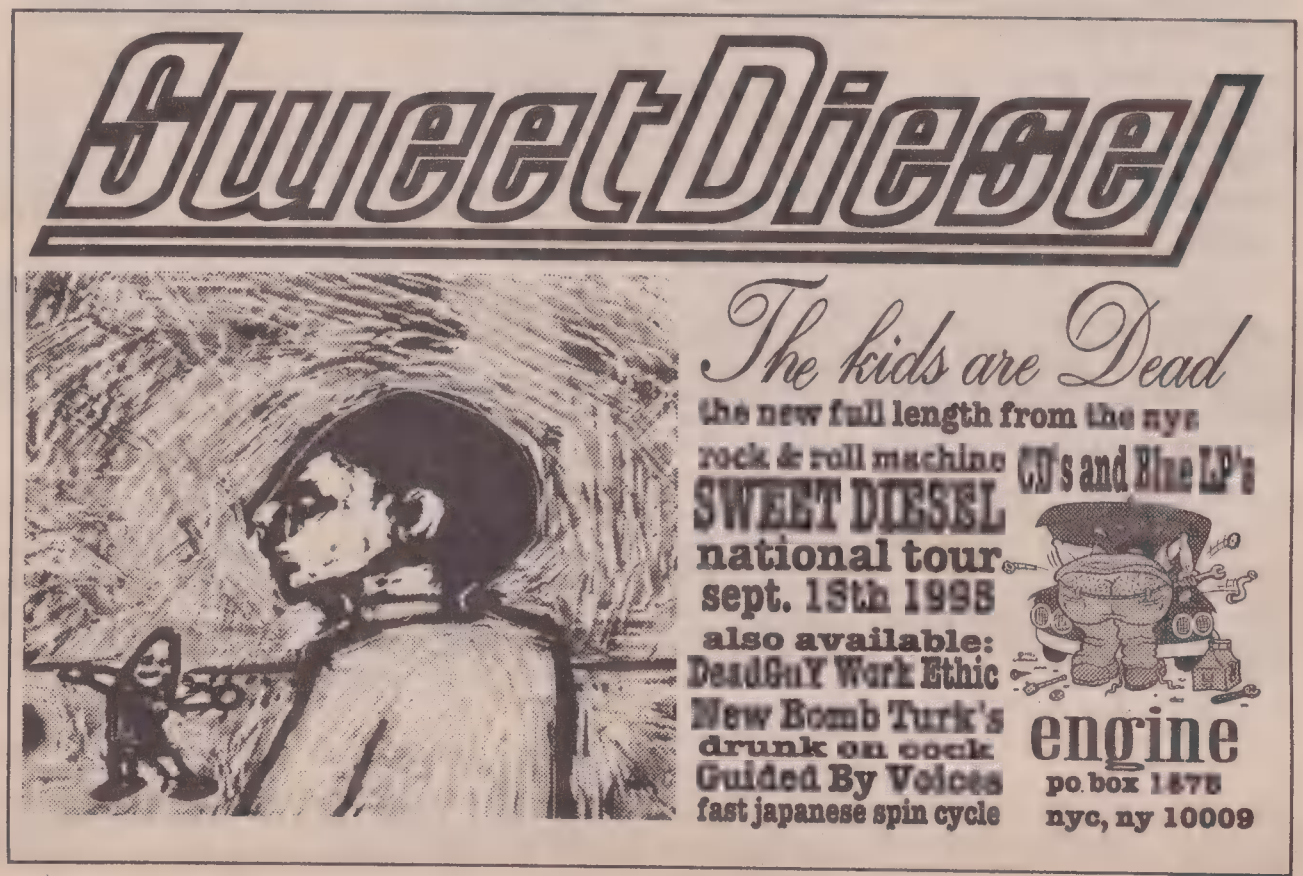
Q: And of course I think that's a big improvement. Of course, it would be nice if one of those bands got discovered. One band from a town has a hit, and everybody starts looking to sign bands from there.

Andy: Well, you've got Buzzkill with a new CD. Mars Needs Women, Mildred Pierce, Bad Karma... They all have new records.

Dave: Of course the big trend around here lately are all these chick bands. Band with chicks in them.

Andy: Although the song that captured everybody's attention around here was Instant Death's "The Enabler."

Dave: It's the only local band's song I ever knew that more than one other local band actually covered. We do it, and Buzzkill covered it too.



Dave: I think the best review we've gotten is the bad one, the one that Diane didn't want to show us. This guy said, and he was really quite nice, but he said that the first half of the CD was fantastic and then it just ran out of steam.

Karen: Well,that's true to a certain extent, I guess. People have to realize that it was our first CD, the producer and the record label are going to have some say about what goes on it. There are some songs on there that I might not have particularly chosen but at the time, they were all we had to work with.

Q: So who actually put the CD out? You didn't pay for it yourselves, right?

Dave: It's Alley Cat Music, which is actually Aim Marketing.

Andy: This is their first release, so they're kind of new to this whole thing.

Q: What's their role besides providing the label and some publicity? Do they also manage you?

Andy: Not at all. We're still completely DIY except for what Diane does.

Dave: A few gigs have come from them, but mostly they help with promoting the band.

Karen: They set up interviews and things like that, but for the most part, we still do all the bookings ourselves.

Andy: Aim's biggest resource is their connections with radio. Like this week, they're calling stations and asking about Our Lady Peace, the Bogmen, and then the Urchins. So theyre mixing us in with the major label bands they're working. And they're calling every week.

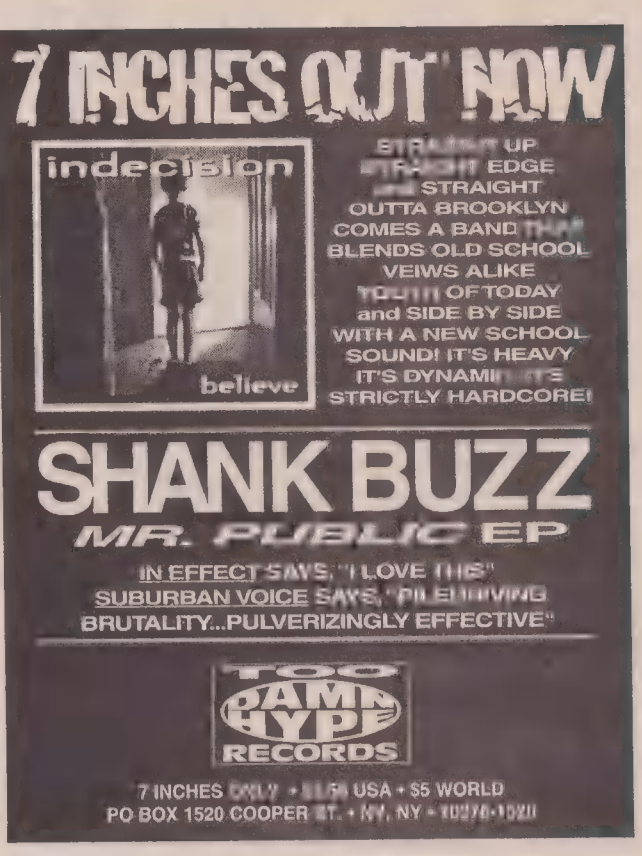
Dave: I'm so happy to have them do that. I knew that radio is the one thing you can't do DIY. You just don't have the resources and the phone numbers and the time to call all these radio stations unless you're doing it full time. So a lot of our success with getting the CD on the radio is because of them.

Andy: Like, one of their ideas for the CMJ showcase we're doing is that they're giving us the office hours of the radio programmers who are playing us. And the Urchins are going to be calling these people personally and inviting them to our show.

Dave: And they're also sending out a photo of the rest of the band holding a gun to my head that says, 'Come to our show or we'll shoot the drummer.'

Andy: Yesterday, one of the programmers out west said he wouldn't pump up the CD on his playlist without a pizza. He wanted us to buy him a pizza when he comes in for CMJ.

Q: If that's all a radio programmer ever asks for, you'll be a very lucky band.



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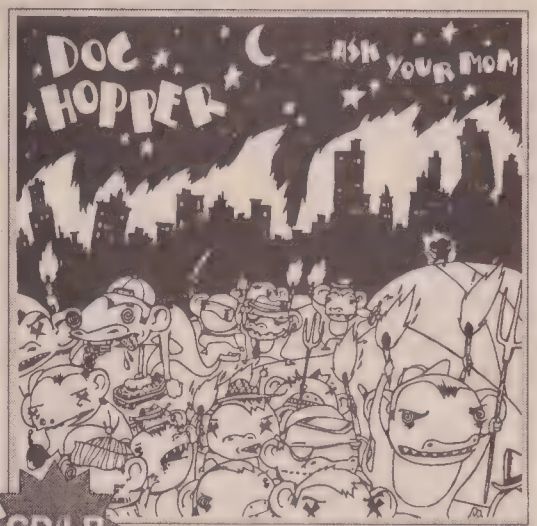

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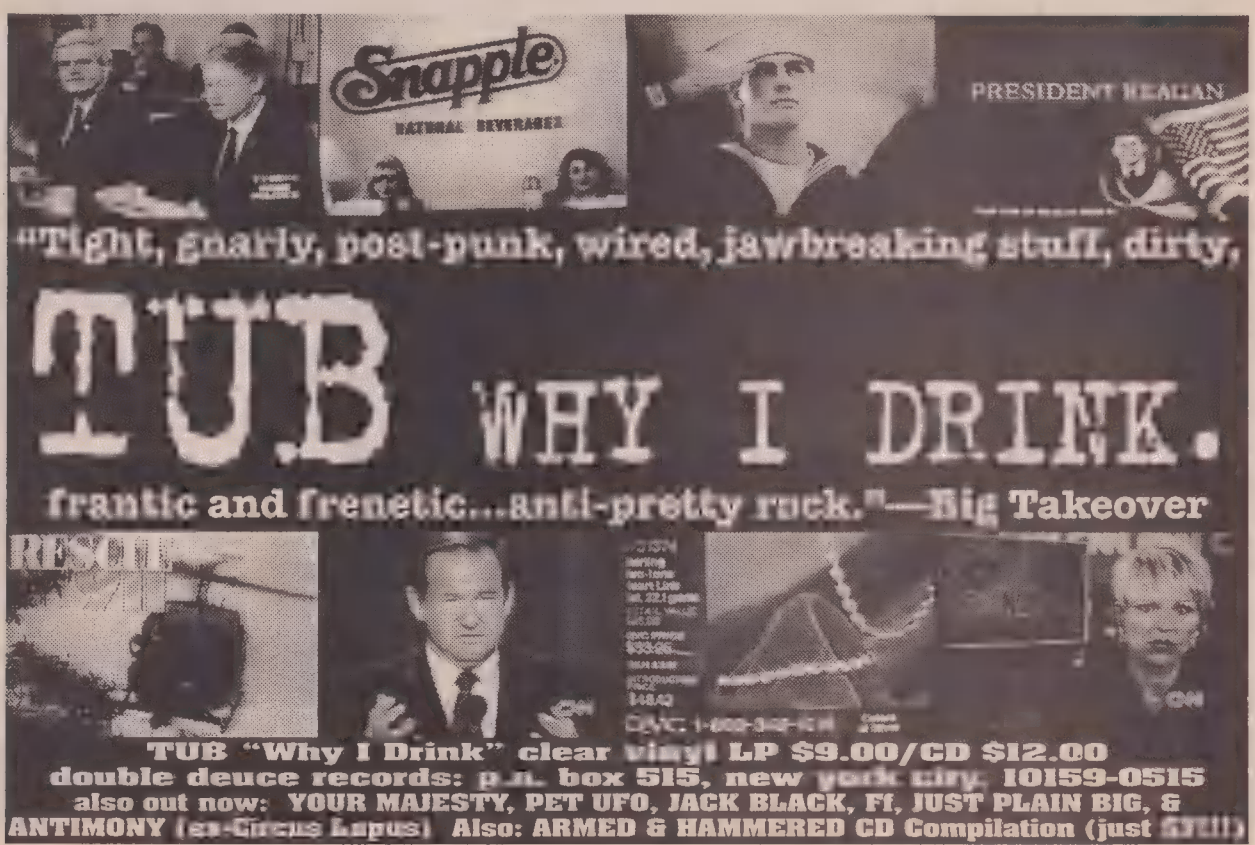


by Dave Urbano

It's kinda' hard to write about a band who you have been friends with and living with for awhile. For the most part, they write rocknroll guitar songs with a punk edge that bring back all sorts of echoes of Cheap Trick, The Damned, and so on. Their new album is called ***Sparking Ray Gun*** *and it sounds really fucking good. My favorite track is "Big American Cars." I lead you to our living room in New Brunswick, NJ, where we are geffing ready to go as Strutter, a popular Kiss cover band that does the whole shtick. Present are Shawn, guitar and vocals, and Ted, bass. There are two other guys in the band but they were somewhere else at the time...*

JB: What are you guys going to do for your record release party at the Court Tavern?

Shawn: I want to do a night of all Kiss covers. Our Strutter.

JB: What would you do to do be Paul Stanley?

Shawn: I would just sit there and scream all those chants about Vodka and Orange Juice. I'm not as animated though, I don't wiggle my hips.

JB: And you would make the heavy metal hand motions and scream ?

Shawn: I don't think we would be able to touch Strutter, but I think it would be a lot of fun. Bruce from Buzzkill and big Shawn would show up, and Gene from GNL and maybe about 12 other people.

JB: I think you would be surprised just how many Kiss fans there really are. Did you ever join the Kiss army as a kid?

Shawn: No. I never joined as a kid. I was too poor.

JB: Yet, you have every album, and even a Gene Simmons kiss doll.

Shawn: Yep.

JB: For all the kids, Mr.Ted, who is your favorite super hero?

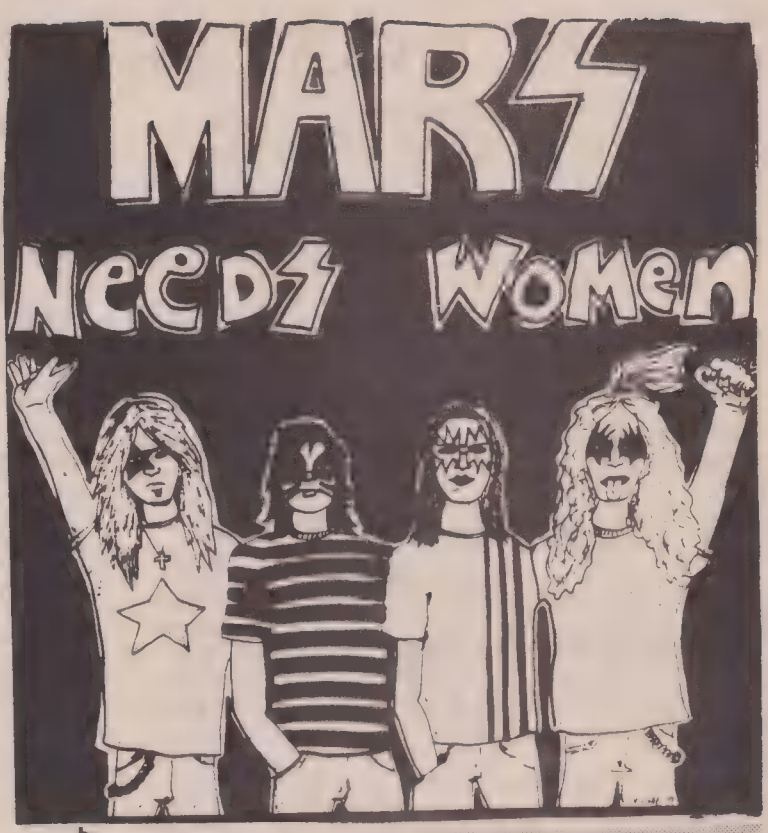
Ted: I don't have any super heroes. I am my own hero. Shawn who is your hero?

Shawn: (pause) Ah, Paul Stanley.

JB: Would you ever pull your pants off on stage like Chris from Doc Hopper?

Ted: I have, I played in my underwear once at City Gardens in 1989. The name of the band was..... nevermind.... Strutter!... I've never seen Doc Hopper!

JB: Weston plays in their undies too come to think of it. Anyway, what do you think is the fate of long hair



•Shawn McCabe - Vocals/Guitar •Jack Roberts - Guitar
•Ted Lisciniski - Bass •Ray Koblan - Drums

Ray From Mars

Rock'n'roll bands?

Shawn: What do you mean?

JB: Like Pearl Jam, Sound Garden, Strutter ... ah.

Ted: All of the long hair rock bands I can think of are fucking RICH. Hey, let's be honest here, we all have really great hair. Why are you asking us ■ HAIR question?

JB: Because all the new punk bands that are making money and are on top right now all have short hair like Weezer, Green Day...

Shawn: Everything has its place, it all depends on how many cubbards are in your world.

JB: That's corny. Do think techno will ever take over the U.S. music market?

Ted: Techno will never take over, it's a myth. (Dub in Dave laughing because Ted is speaking through ■ megaphone that makes all these funny voices) I read an article in Grand Royal, where this guy, Charles Wright, said that from playing guitar and singing with a drum machine and he grew an extra muscle on his heart. He had no hits.

JB: Ouch. O.k., What makes the ultimate song then?

Shawn: What makes the ultimate song ? ... If I had anything to do with it!

JB: O.k., Mr. Humble.

Shawn: Just kidding, it has to stick in your head all day long to the point of annoyance. That is the ultimate song.

Ted: You can only write that kind of song if you are a shyboy.

JB: Like someone who stays in their room all day until it's time to go out.

Ted: Right. (Ted & I are referring to Shawn. Who we won't see all weekend unless it is time to go out at night, or ■■ it seems. He has been getting better lately, now he leaves the door open.)

Shawn: The song has to go from being your favorite song, to not getting it out of your head , to actually getting annoying.

JB: How long is that time period?

Shawn: Usually about seven to ten days.

JB: As prescribed by Dr. Rock Shawn McCabe.

Shawn: Take two hooks and call me in the morning.

JB: In that case, do you think Ephedrine is a good punk rock enhancer?

Shawn: Obviously it does something to the people in Albany and our friends in Trauma School Drop Outs. They all have red mohawks and do 27 of them a day. It makes your head tingly.

Ted: It gives you the electric yarmulke.

JB: And you say it has nothing to do with haircuts? What was cool about making *Sparking Ray Gun?*

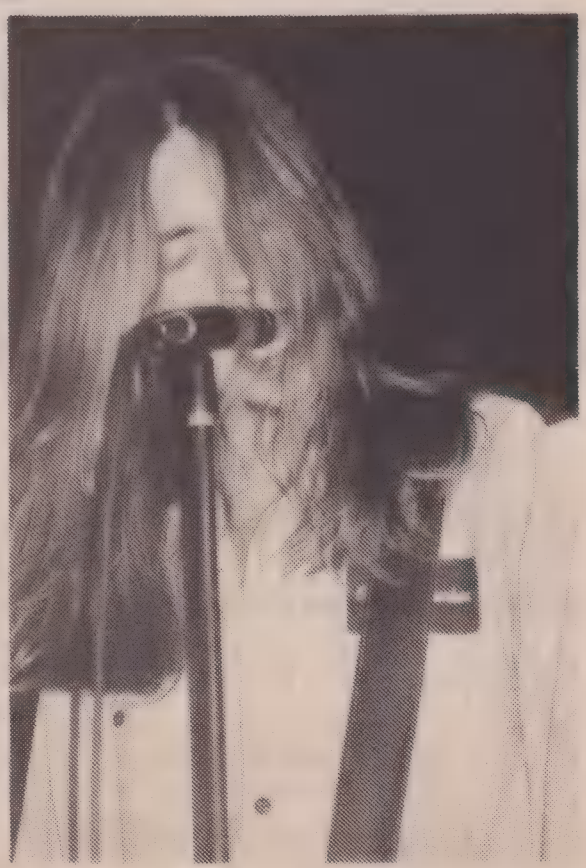
Shawn: Probably, all of us sleeping together on the floor of the studio and watching really bad movies 'till 5a.m.

Ted: Actually they were all good bad movies..

Shawn: We saw CB4 and the Bud Dwyer tape. He's the guy who shot himself in the head during ■ press conference. We watched that 20 timesin a row. And the Tildon Farts tape, which is of a preacher down south, and someone dubbed in all these fart sounds, and the guy is really emotional when he preaches, contorting his face. That ■■■ funny.

Ted: Recording was fun. Steve Watson,the engineer, was an extra cool guy. He hung out with us afterwards and he introduced us to all the good movies.

Well, there you have it folks. The name of the band is Mars Needs Women, and they have ■ record coming out on Eggbert Records. If you want more, just come over any time.



Shawn From Mars

by Jim Testa

Old School Dropouts, Or Space Rock Weirdos?

into another

Of all the bands to emerge from the New York hardcore scene, Into Another remains the biggest enigma. What is almost unimaginable combination of tastes and temperaments - Richie Birkenhead, the charismatic lead singer of Underdog; Drew Thomas, the drummer from the posi-core youth crew faves Bold; Tony Bono from the Brooklyn thrash-metal band Whiplash, and a guitarist, Peter Moses, who had never actually played in a band before. And the music they concocted - it wasn't just post-hardcore, it was post-everything, not gothic but Gnostic, not metal but loud and heavy. Progressive, but with a dungeons and dragons feel to it.

With the release of Seemless this Fall on the Disney-owned Hollywood Records, Into Another joins the ranks of New York hardcore alumni staking out new turf on major labels. It seemed like a good time to get them to talk. Ace photographer Shawn Scallen and I joined Richie and Peter for dinner at their favorite Thai restaurant. Peter and Richie immediately bonded with Shawn when they discovered he was a fellow Vegan (Richie has the word VEGAN tattooed on his arm in big letters;) after discussing tofu, brown rice, and how to find a real vegan meal on the road with Shawn ("have you ever tried the vegan chocolate pudding in Kansas City? It's heavenly," Richie told us,) they started talking to me about computers and their fascination with the Internet.

Vegan computer nerds who play space rock? Who are these guys, anyway?

Photo by Justin Borucki

Q: Explain Into Another to me.

Richie: (laughs) In how many words?

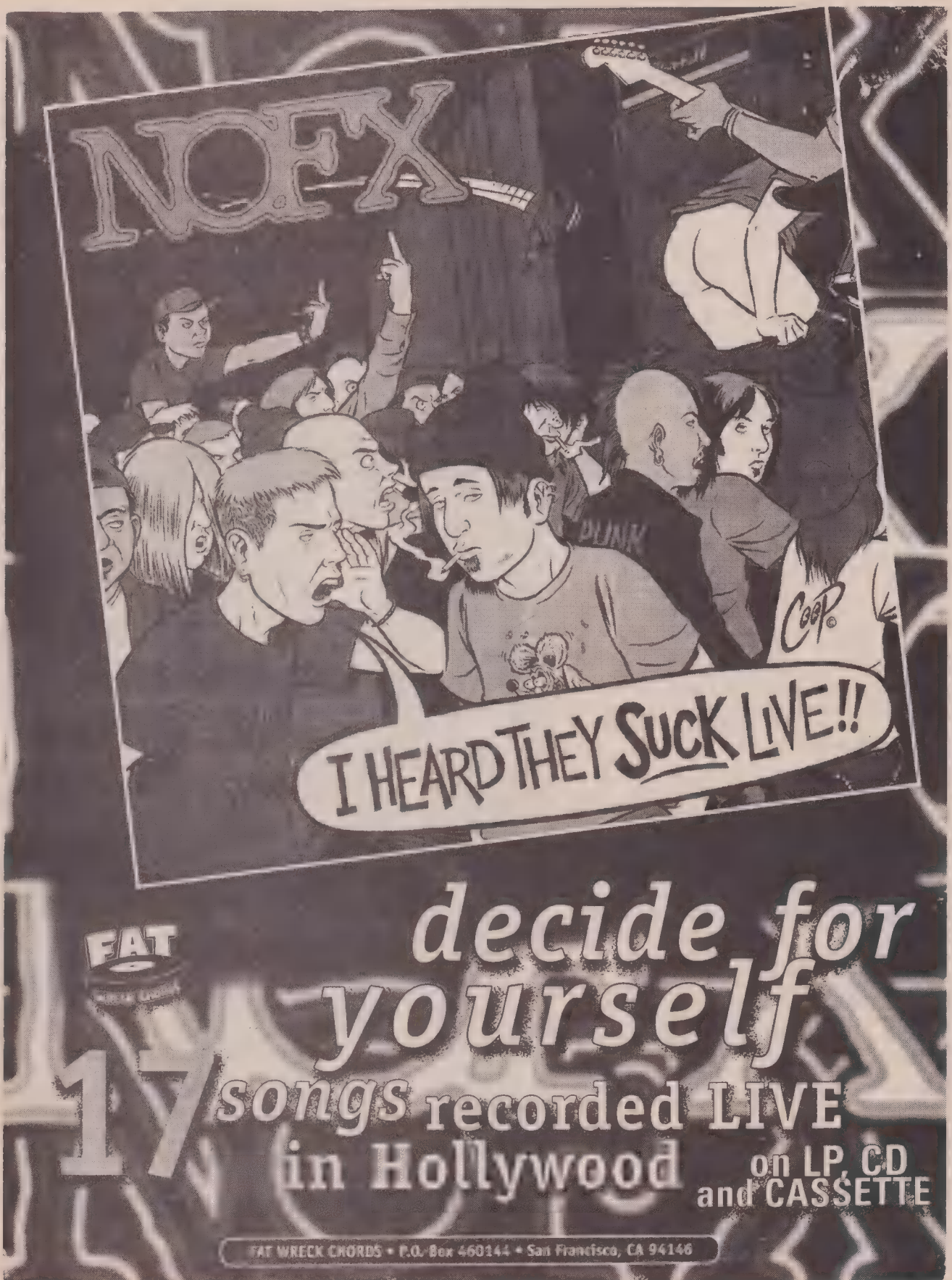
Q: Seriously, I have never understood where this band is coming from, given what you were doing in Underdog and what Drew was doing in Bold. Did you just sit down one day and say, okay, I'm going to start a new band and we're going to play weird space metal...

Richie: No, not at all. The band didn't exist until the four of us completed the sperm-zygote fusion. The seeds were sown when I was feeling a bit creatively confined and stifled by the hard core - although I love the hardcore scene with all my heart - and Drew and I had talked about leaving our respective bands and just jamming, and seeing what happened. We started doing that at his parents' house in upstate New York, and we started actively looking for other musicians outside of the hardcore scene. To get some cool chemistry going. And I used to be friends with Peter's girlfriend, now fiancee, who used to hang out at a club where I worked a lot. I saw her at a show somewhere and asked her if she knew any great guitar players, and she said, yeah, my boyfriend. And also through Pete's girlfriend, we learned of Tony, who was leaving his thrash band, Whiplash.

Peter: Probably not for the same motives.

Richie: Uh, no. But we all got together in the summer of 1990 and we played our first show a month later. And that's how it started. We did all those things too early. We started playing shows and making albums way too early. But it worked out well.

Peter: At first we thought having to do three Revelation records would be involving ourselves with Revelation longer than we intended to be, but it worked out as a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good, smooth curve.

Richie: We figured, one release on Revelation, get a multi-million dollar deal, and we'd go multi-platinum within two years. (Laughs) Just kidding...

Q: You know, you say stuff like that and people think you're serious, because that's the way people think now after what's happened with Nirvana and Green Day and whatever. But in 1990, nobody thought that way in their wildest dreams.

Richie: Right. None of that had happened yet. We were really psyched to put our [illegible] record out on Revelation, and it worked out really well. Just by putting out a record on Revelation, it gave us an automatic fan base and an opportunity to tour. And right when we did that, I started talking to Stormy, our booking agent, and we started forging all these great relationships that are still with us.

Q: What was the genesis of that early sound. I remember the first show I saw, the fall of 1990, not knowing what to expect, and it was really weird -- this progressive heavy metal music with short hair, and you were wearing these hideous orange pajamas on stage... It looked weird and it sounded weird, and having known Underdog and Bold, it was the last thing I would have expected.

Richie: That's great. That's exactly what we wanted. There was sort of an unconscious effort to do that. It wasn't like we got together and said, 'let's do exactly what they don't expect us to do,' but there was definitely a subtle effort to do that. And I think because the chemistry in this band is so peculiar, it took a while for the alloy to come into existence. Even Drew and I, even though we both came from the hardcore scene, had a very broad range of tastes and like a lot of different bands from each other. And Peter and Tony, all four of us have radically different musical tastes. And I think it made for a really interesting chemistry. But we all like a lot of the same stuff too. We all like big, dark rock.

Peter: When we work on our music, we have to compromise a lot with one another, just so it falls into alignment and we're all pleased with it. That's how we write.

Photo by Justin Borucki

Q: Did you consciously set out to make it so weird though? It's like you deliberately tried to create songs that people wouldn't be able to describe the first time they heard them.

Richie: No, I think the reason we've been able to transcend categorization for the last five years is because we didn't try and be a "type" of band. We didn't. We never said, 'don't do that, that's too *hardcore*,' we just made music that got us off. That we like to play and listen to, without any formula or any preconoceptions. And I think that's why it's truly unique. I think most great bands - if we can be counted amongst the great bands ...

Peter: yeah, great bands like us...

Richie: (laughs) ...most great bands at first are either loved or hated, or people just go, what the fuck is this? There are a lot of bands I love today that I didn't like, or didn't get, the first time I heard them. Or I didn't want to deal with them at first because they were just a little too real. We never tried to be any type of band, or write mosh parts, or anything like that.

Peter: We're all pretty critical of that in other bands, actually. When we hear something blatantly reminiscent of a particular band or song, we get on it. So when we start working on a song, we get really upset if it's too common sounding or too familiar.

Q: Well, you certainly didn't sound like anything else on Revelation, especially in 1990. The label has a certain identity, although less now than it used to

Richie: Much less now than it used to.

Q: But when you joined the label, it was pretty far afield from the "Revelation sound."

Richie: Oh yes. Quicksand had kind of tested the waters a little but they were still recognizably hardcore. But we definitely weren't. We were space-rock. I don't think the Rev kids were ready for it.

Q: That's a good point, because Quicksand went through the same thing you did. When they first started, they didn't carry over the old Gorilla Biscuits and Beyond fans, and when you started, there weren't very many Underdog fans or Bold fans coming to your shows. Both of you really had to start over from scratch after coming out of hugely popular local bands.

Richie: Some of them stuck with us. There were a good many Underdog T-shirts early on. But we definitely alienated a good percentage of Underdog and Bold fans. It was just the way it happened. I wouldn't really respect myself if I just wanted to be in a band that wanted to cash

in on whatever was happening at the time. There wasn't the Neo-Punk Rock thing happening yet, but there was a lot of hardcore bands being signed and some people thought hardcore was going to blow off. But I'd just feel so cheap and easy to do what's safe and simple and familiar. I'm really happy that we did something completely atypical and truly unique.

Q: Not that fashion is a major part of your act, but I remember going to see you back in the early days of the band and you just looked so weird too. Was that by design?

Richie: Oh, sure. I like to look kooky and wear bizarre clothing sometimes. I've always been into fashion. In high school I was the total psychobilly kid, with a blue-black pompadour and white crepe sole creepers and pink pegged slacks all the time. And even at Underdog shows, I'd wear unusual things sometimes. I've always been somewhat into the aesthetics of dress and hair, and once in a while makeup when I'm cross-dressing. (Laughs) But just in terms of being a performing artist, when you get on stage, it's not just an aural experience. Bands are seen as well as heard, and I know when I was a kid, I'd get really psyched about Kiss because of the way they looked. Or I'd get into the rockabilly thing and go see the Rockcats or the Polecats, and I'd get so psyched to see these guys come out with the greased hair and pegged slacks and western shirts. I love entertainers who make a spectacle of themselves. When I was really young, my biggest hero was David Bowie, and he was obviously way into fashion.

In any sub-culture, there's culture and there's conformity. There was fashion in New York hardcore. Kids dressed a certain way. They'd wear their big shorts, and way way back in the day, they'd wear combat boots and chains around their waist. But there was always conformity in non-conformist sub cultures. It's like that Generation X lyric: 'If you ain't got the look, you'll never be one.' Fortunately, or unfortunately, however you look at it. I think I kind of poke fun at fashion, which is why I wear what people aren't wearing. People who take fashion seriously are laughable. But I have fun with it.

Q: Do you consider Into Another a New York band, the way that Underdog was a New York Hardcore band?

Richie: No. I think they're kind of a stigma attached to being a New York band. People hear that and they think tough guys and pit bulls. We're a Milky Way Galaxy Band.

Q: I just mean in terms of the club scene here, it's hard to play out a lot and not play a lot of shitty gigs. But the way you get known as a 'local band' is by playing out all the time.

Richie: Oh, I see. Yeah, we don't do that. We're not a New York band like D-Generation. They're able to play great shows all the time. No, we're not. We're a national touring act. Laughter in parentheses.

Q: You want to talk about the genesis of the Hollywood Records deal? Were there eight major labels fighting over you?

Richie: Not eight. We got into a mini-bidding war. Not really a bidding war, a bidding skirmish. At first the smaller labels sniffed around, the Imagos and MegaForces of the world. Then the majors came after us. There was enough of a bidding war that we were able to get a really good deal and get what we wanted. And we went with Hollywood because they have as much capital as any major label, but they have a small roster and it's sort of boutique-style. The people at the label, (a.) have a lot to prove, so they all work really hard, and (b.), were really unpretentious and didn't use all that corny record company lingo. There was just an excitement and an energy about them that wasn't there with the other labels.

Peter: We thought they were more able to focus on us, not having to prioritize us as the 17th most important band on the label or whatever.

Richie: And I've always had an affinity for Walt Disney because I have very big ears and identified with Dumbo as a child.

Q: Do you get free passes to Disney World? Is that part of the deal?

Space cowboys Peter and Richie (note UFO's overhead) Photo by Shawn Scallen

Richie: Yes, yes it is.

Q: Will your fans find this new record significantly different from the first three?

Richie: Yes. Both fans. I think so.

Peter: I think there's a certain continuity.

Richie: Yes, but this is the first record where we had more than five bucks to make it, so hopefully it will sound better.

Peter: We could actually do some parts over if we wanted this time.

Richie: Yeah, and I didn't have to do all my vocals in two nights. I think we've really matured. We've trimmed a lot of the fat and a lot of the musical masturbation.

Peter: I don't think it sounds slick or taken over. We think it still sounds like us.

Shawn: I'm disappointed by the lack of the dungeons and dragons sort of feel to it. It's more pixies and fairies. It's more of a rock album rather than a medieval rock album.

Richie: Oh, I disagree entirely. Maybe less pixies and fairies and more goblins and ghouls this time.

Q: Well, I spent less time shaking my head and saying, 'what the fuck is this' than I did with the first record, but that may just be because I'm getting used to you.

Richie: Could be.

Peter: Maybe it's because it sounds like a record, instead of a beat-box recording.

Q: Are you going to make a video?

Richie: We'll be doing several videos. The first is going to be "Mutate Me," the first song on the album. It's going to be a really simple video, just us playing live. But you know, I don't think there's anything inherently evil in videos.

Sometimes I look at all these bands that are just cashing in on the whole punk rock revival and just shake my head. I love punk rock as much as the next guy, but it's just so damn cheap.

Q: I don't either. In fact, I love seeing people I know get on MTV.

Richie: The problem is just that, like songs, most videos suck, because most songs suck. Most bands suck, but there are great videos. It's just another medium.

Q: Does it bother you that there really aren't any other bands out there doing what you're doing? It's going to make the record a lot harder to market.

Richie: No, not at all. Sometimes I look at all these bands that are just cashing in on the whole punk rock revival and just shake my head. I love punk rock as much as the next guy, but it's just so damn cheap. And it can't be rewarding artistically to just wanna sound like the Buzzcocks or the Dickies. That's kind of disillusioning. I think by the time the pendulum swings back, we'll be out there touring and doing what we have to do. Right now, what's big is the Retro Punk thing. But I think there's always a desire for ROCK music - big, bad, mean, dark, sad, rock.

Peter: Hormone driven rock.

Q: Inside all of us, there's still a Kiss fan trying to get out.

Richie: Except Peter. He hates Kiss.

Q: You hate Kiss? Everybody liked Kiss when they were growing up. Who were your big guitar heroes when you were a kid? What records did you play in you bedroom and learn the licks off of?

Peter: Led Zeppelin. Black Sabbath. Deep Purple. All those old bands. And various diverse influences other than that. The art-rock stuff. Punk, I liked some punk. I wasn't as fully versed in punk as the other half of the band.

Q: Did you go to hardcore matinees in 1986 and see Underdog and Bold?

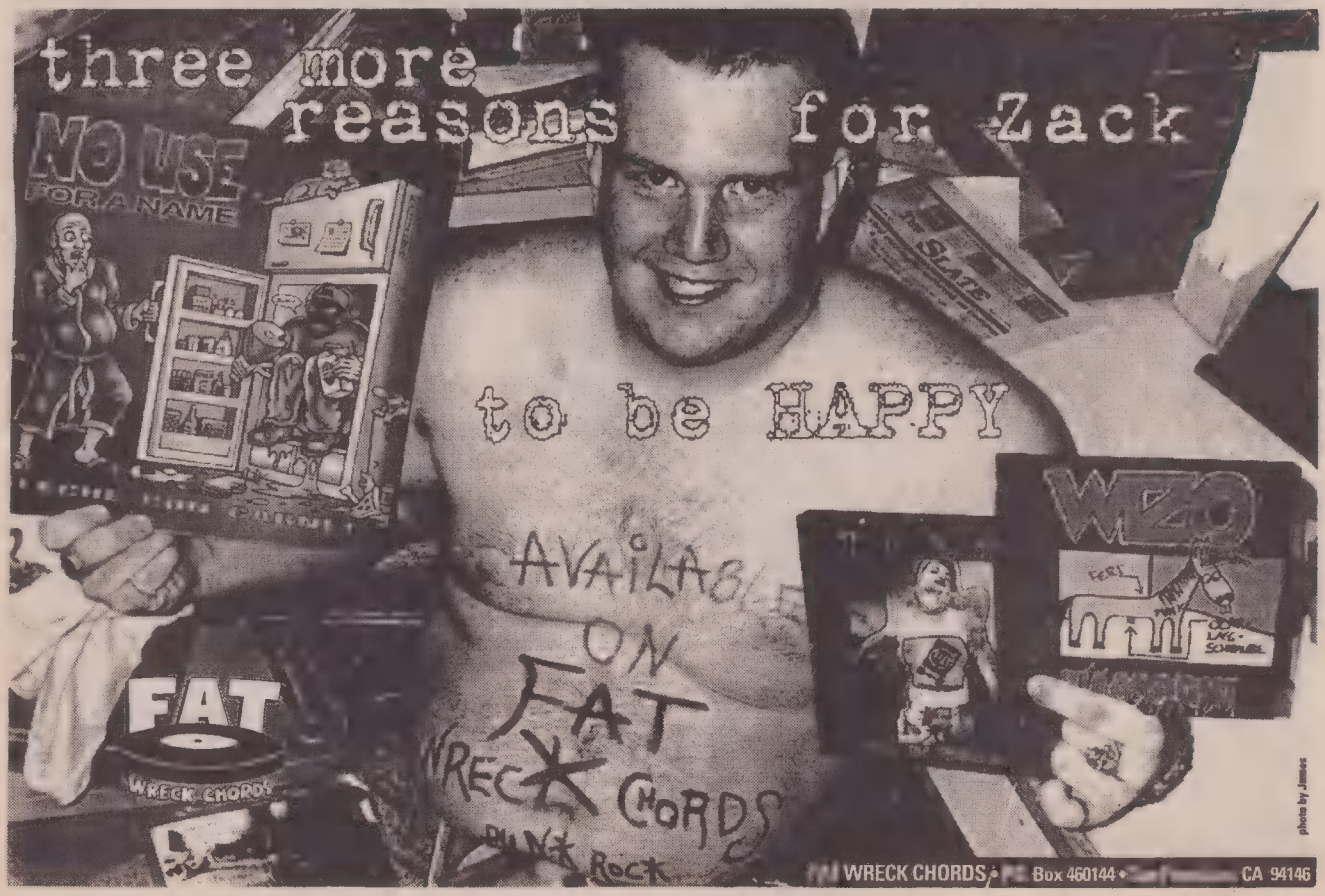
Peter: (laughs) No way. I sat in my bedroom and listened to Black Sabbath records on Sundays.

Q: With Quicksand and Civ and you guys and Orange 9mm and Sick Of It All on major labels, a lot of people are talking about this new New York post-Hardcore scene. Do you feel any kind of kinship with those other bands, like you're really part of some new scene?

Richie: Yeah, especially the Quicksand guys. I've been close with all those guys for so long. And even though musically we're so vastly different, we do definitely feel a kinship. I've always thought that Quicksand, and Orange 9mm, and Into Another all exist in this kind of musical Purgatory between formats. We're all kind of hard to place. It's really tough for bands like us. It's really a shame, I'd love to see Quicksand sell a ton of records. I think they're an amazing band, and really influential too. There's a whole new crop of bands now, post-hardcore for want of a better term, who really owe a lot to Quicksand for paving the way.

Q: What do you think about the old NY/HC scene staging this revival? All these old bands like Warzone and Cause For Alarm getting back together and everything?

Richie: You know, I love all those bands, but it always really bums me out when a band gets back together. I couldn't bring myself to see Stiff Little Fingers when they got back together, even though they were one of my favorite bands of all time. But I couldn't do it. There's just something really lame about it. Not passing any judgment on those bands, more power to them. But just as a fan, it always bums me out, when great, legendary bands get back together. You just know that Ian MacKaye would never reform Minor Threat, he just has too much integrity to do that. It's just so obvious to me that bands would be doing it just to cash in. If the old hardcore bands start getting back together now, how can they deny it's just solely to cash in?



by Jim Testa

CIV

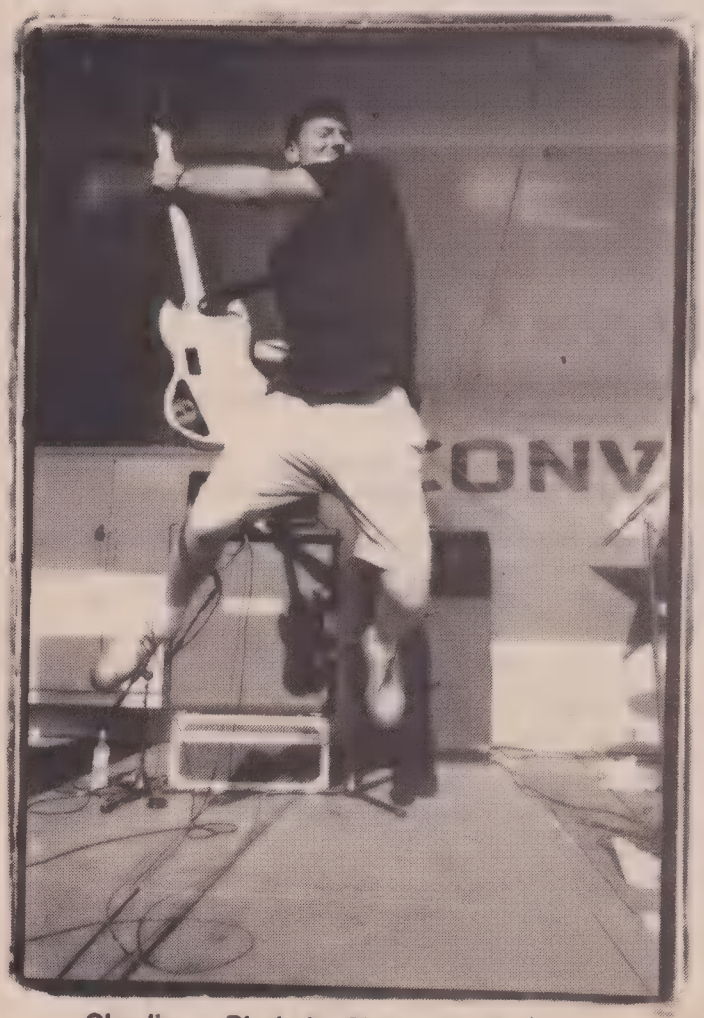
The Man, The Myth, The Band

Civ has been the happiest surprise in the reborn New York hardcore scene. The group - fronted by Arthur "Civ" Civorelli, the charismatic lead singer of NY/HC faves Gorilla Biscuits back in the Eighties - has not only been the only post-core NY band with anything resembling a hit record, but also an instant success as a live band, much harder and heavier than you'd guess from listening to the group's debut album.

Civ's popularity with the diehard hc crowd has been all the more suprising because the band signed to Atlantic Records before it had ever played a gig, strictly on the strength of a demo tape. But the band's music, which combines the moshable thrash of classic 'Biscuitcore with the bouncy rhythms of early New Wave acts like Bow Wow Wow and Adam Ant, has erased any doubts about the band's credibility. Besides, the entire group - Civ, drummer Sammy, bassist Arthur, and guitarist Charlie - is a Who's Who of the NY/HC scene, with resumes that include stints in Underdog, Youth Of Today, and Outface.

We had a chance to talk to Charlie about some of this, and here's what he had to say.

Q: You guys sure hit the ground running. You recorded your album before you ever played any gigs together as a band, but since the album came out, you've been to Europe, you did the Warped Tour, and now you went out with Quicksand. What was it like trying to turn this "project" into a real band?



Charlie Photo by Shawn Scallen

Charlie: Everything right from the beginning really gelled together. Right from writing the record, we all had the same ideas, and a lot of the same backgrounds. It was the hardcore scene that we had all grown up in. Actually, Sammy the drummer and I had been playing in a band together before this, and Sammy, Arthur, and Civ had all played together in Gorilla Biscuits. So it really gelled, everything just flowed together as a group. A lot of the songs are pretty simplistic. I mean, there are certain nuances, but it's all pretty simple stuff. And everybody had the freedom to do what they wanted, certain ideas. We all allowed each other our space. And as far as playing live, I think the band is really tight and together. Everyone tells us that, anyway, that it's really tight.

Q: This past year or so, there's been a New York Hardcore, um....

Charlie: Revival?

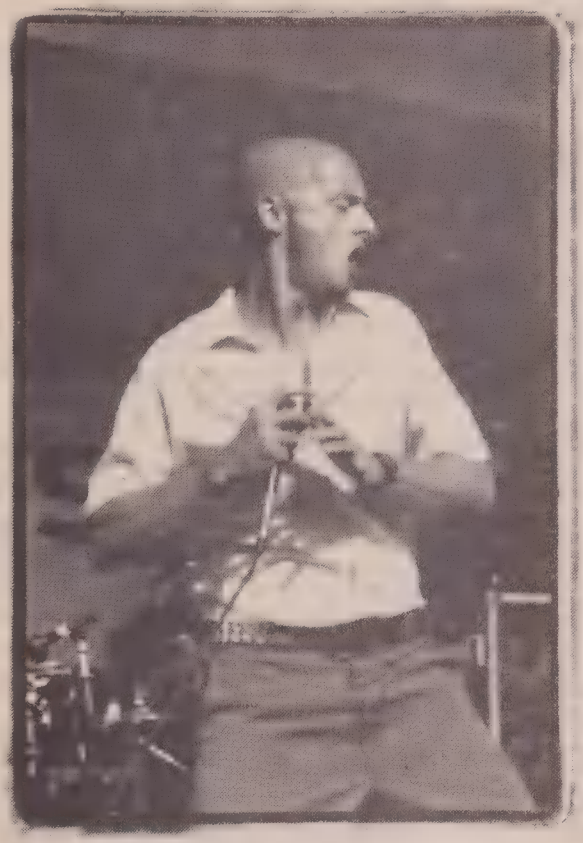
Q: Yeah, revival or return or whatever, but you guys stick out. When you say New York Hardcore, most people think of really angry, aggressive music and your record isn't like that, and yet you feel like you're very much a part of the New York Hardcore scene.

Charlie: We have more of a poppy, punker side than bands like Sick Of It All or Agnostic Front, who are more of the real aggressive, metal-sounding hardcore thing. What I think is cool about the New York scene is that all of the bands have an aggressive, really attack sound, but they all have their own little niche. Bands like Orange 9mm and Quicksand have put their own interpretation on it. And all these people have been playing in bands for years.

Going back to Civ, I think Gorilla Biscuits was, back in the heyday of the New York scene, one of the bands that had their own sound - a little bit wacky, a little more poppy than all the other bands. With the Civ album, we went back even further - to classic roots, like all our favorite bands like Minor Threat and stuff, but we also went back to stuff like the Jam, Sex Pistols, the Clash, or the Buzzcocks.

Q: A bunch of the songs have this bouncy, syncopated sound that I associate with bands like Adam And The Ants or Bow Wow Wow, very New Wave-y stuff.

Charlie: Adam And The Ants, exactly. When I first came up with that stuff, I was Walter (Schreifels) from Quicksand. He's like the secret force behind the band. He was there at a lot of the early rehearsals, and he produced the record. And a lot of this stuff was his ideas. Walter and I live together, and we're both huge Adam And The Ants fans. Adam Ant was one of the first shows I saw when I was in seventh grade. So we just had this idea of the big drum sound, and the really simple riff, and the backup vocals, and that was the influence.



Civ Photo by Shawn Scallen

Q: There's also a real sense of humor that runs through the album.

Charlie: Yeah, we're all pretty wacky guys. The main image we're trying to convey with this band is just a positive message. I think a lot of the songs are really jumpy and just flow right along. We're not trying to be tough guys or macho men, we're just having fun. A lot of this band is just about friendship and just having a good time, and I thnk that's what we convey in our live show and on the record - just a bunch of friends hanging out and playing the music we love. It's a big part of our lives.

Q: It must be different for all of you being in a band when you're 25 or 27, then when you were 15 or 17, like ten years ago.

Charlie: Totally. Now we know, kinda, how to play. I mean, the first band I started was just some friends of mine, who were just skaters. I told this one friend of mine, okay, you're gonna play drums, and we bought this really crappy drum set. It was cool because we just triesd writing songs or did cover songs of all the bands we liked, like GBH or old punk bands we liked. And eventually we learned how to put songs together. But since we all sucked, it was cool because we all grew at the same pace. What's been cool about Civ is that coming back to this music for fun because we all had become better at our instruments, and we all had certain ideas and formulas for the songs that we wanted to use. But it was all based on the same stuff we had all grown up on.

Q: There are other things are different now. When you're 17, you don't mind sleeping on the floor or eating Taco Belle six times a week, that all gets a lot harder when you're a little older.

Charlie: Yeah, and paying rent. In that respect, it's nice now because we're all basically making our living from this. Just a year ago, Sammy and I were still working construction and busting our asses every day, and then coming home all wacked out and trying to put this band together. Whereas now it's nice, we just concentrate on touring and playing our music and get paid for doing it. We've all been in bands for the last seven years or whatever, and it's finally kind of paid off, in that respect.

Q: What's it going to be like when all you guys get back from tour and all of a sudden there's this huge wave of bands in New York who are all, like, 27 years old or whatever. What's that going to do to all the baby bands in New York?

Charlie: I don't know. I think there are a lot of good new bands in New York now. There's a band I like called Shift, who I think have a lot of Quicksand influence, who are all not even in their twenties yet. And I think they're great. So I think it's cool. I think the scene in New York now is getting back to a kind of family feeling between the bands again. You go to the hardcore shows and you see everybody from all the different bands. The feeling of a scene is a lot more prominent now. And I think we're all, all the bands, are pulling together to try and put New York at the top, amazingly. My dream would be to walk down Sixth Avenue and see a newstand and see all the magazines with all my friends on the covers. I mean, why not? I want my friends bands to do well. I hope people will start looking at New York and realize that there's some really great music coming out of there - Quicksand, Orange 9mm, Into Another, and so many other really, really cool bands. And I think they're all different and have their own unique style, that I think people will really get into it and appreciate what's happening here.

Q: Won't it be weird having this two-generation scene. I mean, back in like '86, '87, most of the bands were pretty much the same age?

Charlie: I don't know, I'm interested to see what happens. I mean, to us, it always seemed the Cro Mags and Agnostic Front were the older bands. But I was 16, the guys in the Cro Mags and Agnostic Front seemed like old men to me.

Q: Of course, everyone knows that the old NY scene crashed and burned because of all the violence at shows. Do you think with the return of all this hard, aggressive music that all that other shit will come back too, and we'll start seeing fights at all the shows again?

Charlie: I don't know. We condone people dancing how they want to but we try to spread the message that everyone is there for the same reason, to respect each other, and we don't need people fighting in the pit or whatever. Back in the old days when bands like the CroMags or Leeway, the major label hardcore bands... I don't know, but I think that was a different feeling than there is now.

Q: I've talked to a lot of people from those days and they all have the same memories, they'll say, I remember when I went to my first show, it was scary...

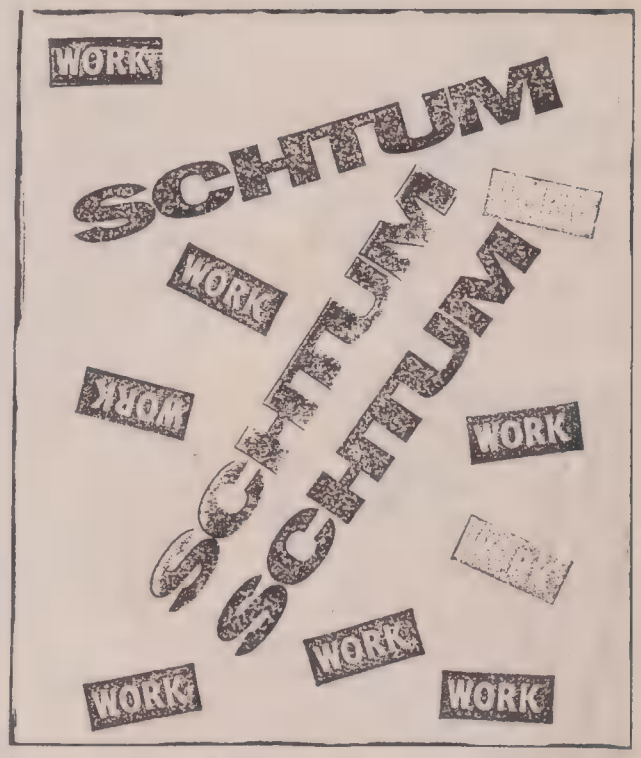
Charlie: Oh yeah, man, it totally was.

Q: And there's a whole generation of kids now who have never known that, who have never known that fear, thinking that if they go to a show on Sunday they might get beat up and really badly hurt.

Charlie: I think most of the fear was just an image thing, though. Like, I'm originally from Cleveland, and I remember the first shows I went to were in Kent, Ohio, because there was kind of a punk scene there. And I'd sneak into those shows, I don't know what the age was but I wasn't old enough, I was like 15 or 16. And I don't know how old the people [redacted] in there, but they just seemed like big men to me, crazy skinheads. And I just stood back and watched. And [redacted] kind of intimidating and scary at first, but after you [redacted] there for a while and you got to know people, you started to get the feeling that everybody was in it together and it really wasn't so bad.

Q: Back when you first played in bands, you were the same age as your audience. Today, you guys [redacted] all in your twenties, and the audience is pretty much all still teenagers. Does that ever get weird?

Charlie: Yeah, I'm starting to feel kind of old now (laughs.) I'm 24 and we're playing shows, and all I see [redacted] all these 16 year olds or 15 year olds. But I look [redacted] them as how I felt. But definitely, it is a lot different now. I don't think it's [redacted] bad thing, it's just different. And the other thing is, being in a band and being on stage, and having a microphone, very often you really have the floor to do something positive and get your message across. And I think that Civ, as a front man, takes advantage of that, and that we as band really try to set some positive role models.



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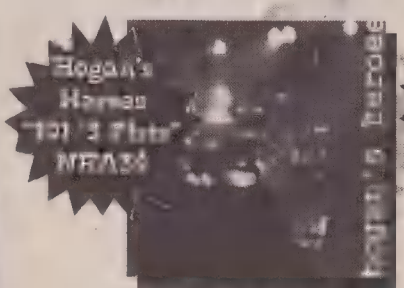

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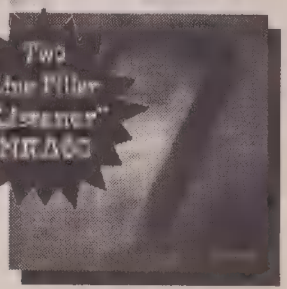

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Keith Morris of the Circle Jerks, in 1985. Photo by Lindy Morales

By Jim Testa

This story isn't about the Circle Jerks who recorded Group Sex and Golden Shower Of Hits, and toured like crazy, and helped pioneer the great L.A. hardcore scene of the early Eighties. This story is about the Circle Jerks who reformed in 1995, signed to Mercury Records, recorded an album with Debbie Gibson on backup vocals, and fell apart almost immediately thereafter.

Three weeks into the band's comeback tour - when it had become apparent that Mercury was not pushing their album - guitarist Greg Hetson left the band and returned to his gig in Bad Religion. That left singer Keith Morris in L.A. with a lot of time on his hands, as the band tried to replace Hetson and get back out on the road. I had a chance to talk to Morris at that time, and this is what happened...

Q: I guess the first question is the obvious one. It looks to everyone that the Circle Jerks only got back together because they thought they could cash in on the whole Green Day thing. What's your reaction to that?

Keith: I think a lot of these writers tend to think that a lot of us are going to be really jealous and really bummed out, but the fact of the matter is that all we can do is go out and do what we do, and continue doing it. And if we gain the mass acceptance that some of these bands have garnished, then that's cool. And if not, it's still business as usual. I tend to think that the reason these bands is so popular right now, I pretty much have to base it on MTV and radio airplay. A lot of these bands make radio friendly records. Really well produced, slick produced records, which - because they're on the labels that they're on, the bands can afford to spend the kind of money it takes to record that kind of album. Whereas us, growing up, in the beginning, we weren't handed tons of cash. So a lot of our problem is that we made really aggressive, abrasive type of albums. Plus a lot of the subject material... I think a lot of the bands early on were closer to the street, closer to politics, closer to trying to do things and getting things done. Whereas a lot of these bands today, they're just tossed out there, and tossed out there, to the point where they're almost rammed down people's throats. I'm not really jealous or anything. To me, it's just like a kind of party. It's like, move on and do it. But these bands, they're a little bit friendlier, a little bit nicer to the ears.

Q: I've mentioned this to other people too, but punk today doesn't have that sense of danger and discovery that it had when we were first discovering it back in the early Eighties.

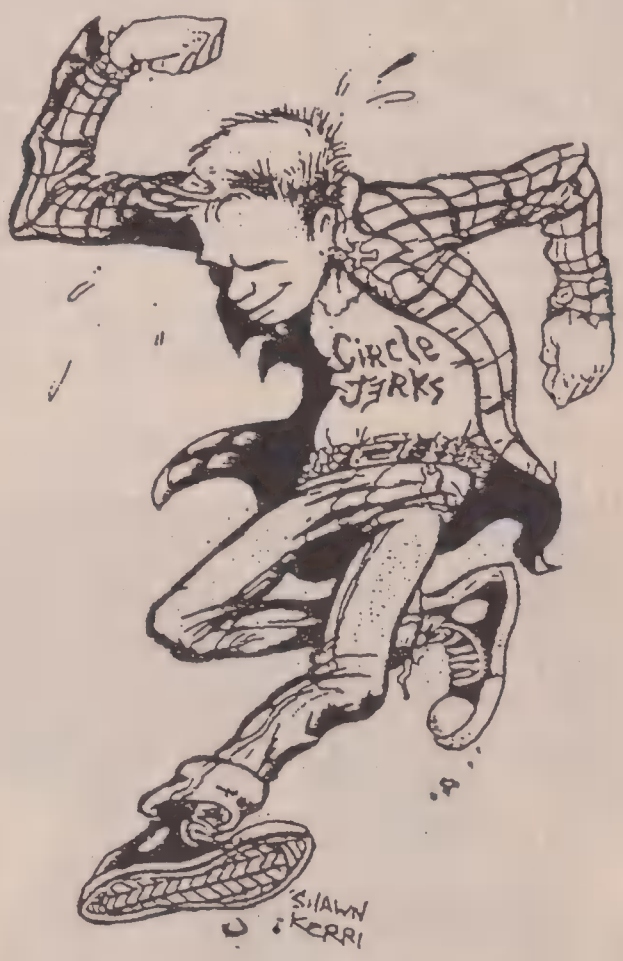
Keith: Oh, you're talking about mall music. There's a punk rock band on every corner now, a punk rock kid on every corner. It's pretty much A,B,C,D, go right on down the list. These are the things to wear, these are the things to buy, these are the band to listen to, these are the shows to go to. Everybody now is kind of spoon fed. Back then, it was very underground. We had to struggle just to play wherever we could play, and pretty much open the doors for all these other bands.

But I need to get back to what I was trying to say, that the kids got tired of some of the bands that were tossed out their way. We go through these cycles in music, where it's like fashion. Like the music over in England, which is basically all fashion. But what happens is that the kids burned out on the music that was being placed in front of them, and it was time for something new to happen. And it just so happened that the new thing that happened was something that had been happening for like twenty years. It would be great if the bands that were there in the very beginning could reap some kind of reward, and do really well, but it's just... if the public's not going to have it, then the public's not going to have it.

It also depends on the kind of machinery you have behind you, if there's going to be a hype machine, if they're going to really work your record.

Q: Back in the Sixties, it was unusual for a successful pop band to lend a helping hand to their mentors, like the way the Rolling Stones took Muddy Waters out on tour with them. Even the Clash used to take people like Sam & Dave and Bo Diddly out to open for them. But you don't see, for instance, Green Day taking the Ramones or the Circle Jerks out on tour with them.

Keith: And you won't see that happen either. There's too much business involved in music today. (Disgustedly) There's so much business involved. When we signed with a major label, we thought it was going to be a little bit easier. We thought it was just going to be, go out and play, make music, have fun, do the interviews, do the in-stores, do the radio interviews, make visits to little mom & pop stores. But it hasn't been like that. There are just so many bands out there



right now. It's really sad, because there are so many bands out there and the majority of them aren't even worth listening to. That could come across as a very arrogant statement, but I listen to a lot of music and I find it very difficult to listen to a lot of these bands that were only there a year ago.

Q: Let's go back to my first question. You guys called it quits for a while, and the point of time when you chose to try and come back certainly looks like you were trying to take advantage of this big Punk Rock boom.

Keith: We get a lot of that. Now that we're on a major label, we sold out, but basically all we're doing on this major label is attempting to further our cause. If you're going to get fucked over, you might as well

get fucked over by [illegible] with a lot of money. But [illegible] far as the timing, basically what happened with me is that I got fed up with the scenario amongst the band members. We couldn't even [illegible] on the phone. We'd get off a tour and everyone would run off into their own little corners. Nobody would speak for two months, and then it was like [illegible] couldn't even say hello to each other. Our camaraderie [illegible] just, like, real, real low. We couldn't even be creative. Why be in a band if you're in that situation. Plus, all this stuff started cropping up and [illegible] in Los Angeles, and every kid in the world wants to run off to Los Angeles and start a band. So there's a million bands here in Los Angeles and the scene is just so difficult, because there's just no camaraderie amongst the bands here. The scene here just got to the point where there's a band on every corner. And I was seeing all these bands that [illegible] just so ho hum. So I had to leave. I had to do some brain time. So I did [illegible] kicking around the East Coast.

I'm a big fan of music, so I'm always checking out bands, listening to bands, going to [illegible] bands. And what I was seeing was a lot of bands that were getting a lot of attention, and it [illegible] like, do they really deserve it? They were all just so mediocre. So I figured, why not go back to Los Angeles and try to get the Circle Jerks back together and see what happens. The worst scenario would be that [illegible] could go out and duplicate the success we had before. And maybe move up [illegible] couple of rungs on the ladder. So that's basically the reason we're doing it again. Plus, we just started getting along again. The camaraderie was there again, and the spark, the energy. It sounded really good, it was really fun playing again.

Q: What was [illegible] like when you went back on the road. Were the people coming to [illegible] you mostly old fans, or did you get [illegible] lot of kids coming out?

Keith: You know what was really great is that we were starting to get a lot of the kids. Which is really good. So we can balance our set. We can do the [illegible] stuff for the kids who only know the new album, and then play some of the older songs for the older people, so it works out really well. The energy was great, the shows [illegible] were playing were great. Let me tell you some tour stories. We were in St. Louis and in the audience [illegible] one of the most influential rock guitar players of all time, Chuck Berry. And he was just blown away, he had to come up on stage and play with us. We did "Roll Over Beethoven." Now, [illegible] had [illegible] played Chuck Berry songs, but it's like, [illegible] play Chuck Berry songs because our guitar solos are just like Chuck Berry songs. If you listen to our songs, I mean, all we listened to as kids were Beatles and Rolling Stones records, and all they did in the beginning was play Chuck Berry songs. So when he came up, I turned to the audience said, [illegible] wouldn't be doing what we're doing now if [illegible] wasn't for this guy. And I went down a list of bands that were totally influenced by Chuck Berry, including the New York Dolls, the Clash, the Sex Pistols. All Steve Jones plays is metallic Chuck Berry riffs. So as I'm going down this list, he got up on stage and he started playing, and [illegible] didn't even know what he was going to play until he started singing. And then [illegible] all recognized it [illegible] we all fell into [illegible] and it was great. Plus the fact that [illegible] were just awestruck. Here's this guy, the last person in the world we'd ever think would want to come up and play with us, and the kids are slamming [illegible] jumping around. And after it's all done, I said, you know, all these bands, everything you know about music, everything you listen to in rock n roll, it's all just a zit on this man's ass. It [illegible] pretty wild.

But right [illegible] we're in another hiatus because our guitar player quit, so we're just taking it kind of easy and trying to find another guitar player so [illegible] can get back on the road. The thing is, I have another musical project in the works that I can fall back on. It certainly won't be anything like the Circle Jerks. But that's Plan B. But we're talking to guitar players and we're hoping we can find [illegible] and get back on the road.

ALL

Bill Stevenson knows a good song when he hears it... He just doesn't like it when it sounds like one of his

Between his stints in [illegible] Flag, the Descendents, and ALL, Bill Stevenson has [illegible] it, done it, and probably invented half of it when you're talking about punk rock. About [illegible] year ago, [illegible] just about the time Green Day [illegible] selling [illegible] fifth [illegible] sixth million album, ALL signed to Interscope Records (for reportedly big bucks,) but the band's first major label release, *Pummel*, didn't sell appreciably better than the band had done [illegible] SST and Cruz. Of [illegible] the founding fathers of the California punk scene, Stevenson has been one of the most vocal about the debt that today's pop-punk bands [illegible] him. We had [illegible] chance to chat on the phone and here's what he had to say [illegible] the matter... - Jim Testa

Q: It seems like there [illegible] this expectation that after Green Day got so popular, [illegible] of that [illegible] going to trickle down and help [illegible] of the older punk bands who helped create the whole [illegible]. But it doesn't look like that's happening. Would you agree with that?

Bill: Man, you sound more bitter than I do! (Laughs)

Q: Well, let [illegible] ask you, do you think it's [illegible] reasonable assumption that just because eight million kids bought *Dookie* that they're going to go out and start buying ALL records too?

Bill: Well, people have been buying dookie for years. And I guess they still are, apparently. (Note: "Dookie" [illegible] slang for the poop in babies' diapers.) I didn't like Madonna very much and that's dookie too, [illegible] far [illegible] I'm concerned. I think that in any decade, in any genre of any music, usually what sells the records is the clothing and the fashion and the image that goes along with the music. That's how you make a rock star. Now, how that relates to the band ALL is that, there isn't [illegible] real big relationship there. The example that always [illegible] to mind, even though it's not punk rock, [illegible] the singer from Soundgarden, Chris. He [illegible] [illegible] person who [illegible] born to be famous, to be [illegible] stage, and to be a rock star. And those kind of people who have the image and the personality to become famous, those are the people who become famous, and the other people are just musicians. ALL is [illegible] band of musicians. We have [illegible] rock stars in the band, [illegible] have no fashion, no visual image in the group. So it would be literally next to impossible

Photo by Shawn Scallen

for a band like ALL to become famous, the way I [illegible] it. So as far [illegible] things 'trickling' down, I don't think that our fans have anything to do with the sort of mall-punk stuff I've been hearing [illegible] the radio. What I've been hearing is stuff that sounds very much like some of my songs like "Silly Girl" or "Clean Sheets" or "She's My Ex," but a lot of them have a fake British accent, which is very popular among Americans. And that's actually pretty far removed from what we do. So I don't think people put two and two together and see how much [illegible] actually influenced these other groups musically, because I don't think people dig that far into it. You certainly have dug that far into it, and there will be people who read this who have already put two and two together, but your average mall punk, or just [illegible] jock who happens to hear [illegible] Offspring record, they're not going to put that together. That's so far removed from their life. They just buy whatever they [illegible] on MTV and whatever they see on the cover of magazines. If they put a picture of us on the cover of their magazine, no one would buy it.

So I think we're pretty far removed from all that. Which is unfortunate, because I would like to be the beneficiary of, a., the income, and b., the recognition that [illegible] of these bands are getting, because I do feel - and this is my personal opinion - that has been wrongfully distributed [illegible] folks other than us.

Q: I think there are two forces [illegible] work here. First of all, we're talking about [illegible] generation that doesn't have much respect for history, and has [illegible] attention span of about five minutes. And secondly, there was a time when bands [illegible] very upfront about their influences - I'm thinking of the way the Beatles and the Stones made no bones about the fact that they worshipped Muddy Waters and Chuck Berry, for instance - but today, bands like to pretend they've made everything up themselves, it's not cool to have influences.

Bill: That's very good. I think, on that note, you have to remember that in the early Eighties, there became [illegible] form of audio theft, if you will, that they gave the title 'sampling.' And that made [illegible] okay, that made it permissible to steal other people's music and make your [illegible] songs out of it. And I think that a lot of this alternator music, or whatever they call it, to me it's like sampling, only people are playing it. But it's okay, because sampling set a precedent for musical theft, so it's okay for them to be doing that. Or if it's not okay, [illegible] least people don't seem to mind. So I think a lot of bands just do that when they play. Maybe kids aren't in the frame of mind right now where they [illegible]n find something new, so they have to rediscover what's old. I don't know, maybe they're going to start using rock skateboard wheels like we used to have too.

Q: But hasn't rock and roll always been the art of intuitive plagiarism, right from the very beginning?

Bill: You're right, that's [illegible] valid argument. I'm not going to say that only bands [illegible] rip things off, because that's a crock.

Q: But [illegible] must be tough watching people become millionaires playing stuff that you think you invented?

Bill: No, not at all. We're fine. We have our fans who like us, [illegible] sell records and do shows and if we're not [illegible] popular [illegible] Miohael Jackson, no one needs to take pity on ALL. Because we've been doing [illegible] longer than any of these bands and we'll be doing it after they're gone. So it's okay.

Q: Realistically, too, this money thing is brand new. Even at the height of the Descendents' popularity, if you got to quit your day job and go on

tour for a couple of months, it was the biggest thing you could dream of. Nobody ever conceived of the idea of getting rich playing punk rock.

Bill: With the Descendents, that's weird. The Descendents didn't have popularity until they changed their name to ALL. Nobody used to come to our shows. We had a few cities where [redacted] could draw, but most of it [redacted] just really pathetic. That's an example of where kids are looking backwards. Kids didn't get into the Descendents until I basically rendered them legendary by changing the name of the band, [redacted] though I was all the [redacted] people. *(Editor's note: Actually, lead singer Milo Aukerman left the band, necessitating the change in name. His first replacement was ex-DYS, Dag Nasty frontman Dave Smalley.)*

Q: Well, I go to a lot of shows and I always see lots of kids wearing those old Milo shirts.

Bill: Yeah, but those are new [redacted] that they just bought. No one wore those shirts when the Descendents [redacted] still together. That's their way of saying, `I [redacted] into this band way back when,' not the truth, which is, `I got into this last month, I was into Slayer before that..'

Q: Kids today really don't know what it [redacted] like. I remember when I first started going to hardcore shows, it [redacted] *scary*. That sense of danger just isn't there when your first punk show is [redacted] Roseland with 3000 people.

Bill: I don't think it can be scary today, because the level of intensity that [redacted] took it to in Black Flag [redacted] then then humorously pushed over the cliff by all this speedmetal [redacted] death metal, which kind of made a mockery of Black Flag, in a [redacted]. You can't really be threatened or scared by a band when you have [redacted] guy screaming "AWWGGHHH" (does imitation of a death metal singer) which isn't scary, it's funny. They took it so far that it wasn't real, it became [redacted] joke and it can't be scary now.

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As you may have heard, Green Day - as I write this, on the verge of releasing their fourth (but first post-Dookie) album - aren't doing any interviews. So I thought it might be fun to reprint this, which I believe is the very first interview Green Day was ever asked to do. Back in 1989, my friend John Lisa (now in the band Serpico) was doing some record distro out of his basement; when he got Green Day's first 7-inch from Lookout, he sent me a copy, saying that it was something I'd probably like. I did - a lot - so I wrote the band with some questions, and they were nice enough to write back. As I recall, John Sobrante, Green Day's original drummer, supplied most of the answers. Note that Mike Dirnt was still using his real last name, and that everyone refers to Billy Joe as Bill. This originally appeared in issue #5 of GROT, a spin-off zine I used to do for non-NJ bands, in the fall of 1989. - Jim T.

Every once in a while, a record comes along that's just so good you can't ignore it. That's how Green Day's debut, 4-song EP on Lookout Records hit me. I'd heard of drummer John "My Friends Call Me Al" Sobrante before, since he'd been in two cool Lookout bands, Operation Ivy and Isocracy. The other two members of Green Day were new faces and they had a new sound too - a shimmering fusion of 60s-inspired harmony and aggressive post-punk guitar spew. Check out their 7-inch and then meet the band in this quickie interview. - Jim Testa

Green Day: Billy Joe Armstrong, 18, guitar and vocals; Mike Pritchard, 18, bass and vocals; and John (Al) Sobrante, drums and backing vocals. Bill and Mike go to school; John drives a diaper truck and also goes to school. Bill and Mike like to smoke pot.. John's favorite escape is cheap wine.

Bill's Theory Of The Guitar: "I play what I think is necessary. I try not to overdo it or underdo it."

Q: I described your EP to a friend as "Husker Du playing Plimsoul songs."

A: That's fairly accurate but it isn't really what we set out to do. Influences include: The Replacements, RKL, Metallica, Cream, Led Zeppelin, Negativland, bands like that. The most perfect 3-minute song: "World of Pain" by Cream.

Q: Do you like the dynamics of being a trio?

A: Being a trio is the best. Simplicity is a wonderful thing. We considered going to a four-piece but we didn't.

Q: Who is the 4th Green Day?

A: A tie between our roadie, James Washburn, and a girl who plays tambourine with us, Mitchell.

Q: How do you come up with new songs?

A: New songs come up like this - one of us will come up with an idea, then at practice we'll finish it together. We have about 45 songs.

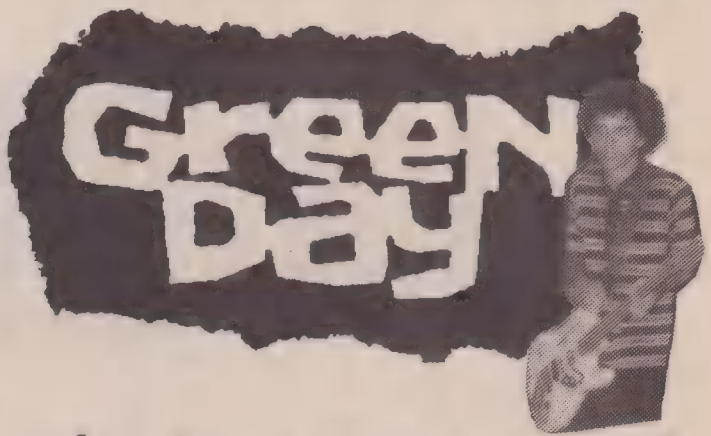
Q: How did you get on Lookout Records?

A: John was formerly in Op Ivy and Isocracy. The guys at Lookout knew him and when they saw Green Day, they asked us to do an EP. We want to release more recordings but we're in no hurry.

The fact that Lookout knew John was not the reason they asked us to do the EP. They liked the band. Lawrence Livermore, the guy who owns Lookout, was also impressed by the fact that we came to play at his house. He lives about 300 miles north of San Francisco. The last 10 miles of which are on a dirt logging road. We played, powered by a portable generator, in the rain for about ten people. It was so cold that Bill almost had to stop playing because his hands were numb. Lawrence paid us with a six pack of beer and we didn't get home until five in the morning. I think that experience convinced Lawrence that we were worth the money.

Q: Let's see, I just saw you play for the first time. As I leave the show, I turn to my girlfriend and say, "Those guys are...

John: Those guys are... is probably all you could say before you notice your girlfriend is over talking to Bill. I often have to wade through the crowd of girls around him to get to him to load the van after a show.



The First Interview?

Q: What sort of rude things do you do on stage that you wouldn't do in front of your mothers? And how does your audience usually react?

A: When people see us, they usually jump around a lot. They don't slam, you can't slam to love songs. We have had audiences slam before, it's lame. There isn't anything we do on stage we couldn't do in front of our mothers because our moms are usually in the audience.

Q: Of the trio, who wears the least the stage?

A: John. He's always taking his clothes off to cool off.

Q: Who gets the most girls?

A: Bill!

Q: Who smells the worst in the van?

A: We all smell bad!

Q: Who has the most talent?

A: No talent. Luck.

JAWBREAKER

by Jim Testa

"You're not punk and I'm telling everyone.
Save your breath. I never was one."
- "Boxcar"
from 24 Hour Revenge Therapy

1990 was a pretty bleak year in punk. The infamous CBGB Sunday Matinee hardcore scene had self-destructed, a victim of its violent appetite for brutal, macho horseplay that inevtiably escalated into bloodshed. Mike Bullshit was booking shows on Saturdays at ABCNo Rio, but it would be a while before the new breed of NY/HC - Born Against, Citizens Arrest, Go! and the others - would hit their stride. Then along came a record called Unfun by a band called Jawbreaker. It was the best thing I heard that year. When the band toured and played ABC No Rio, I got to meet and interview them. The band was comfortable in New York; although they've always been thought of as an East Bay band, the group actually met in New York, when guitarist/vocalist Blake Schwarzenbach, bassist Chris Bauermeister, and drummer Adam Pfahler were attending NYU.

The ABC No Rio show was amazing. Blake dedicated "Down" - my favorite song from the album - to me at that show. I can't remember ever being happier than right at that moment.

I relate that story so you'll know how important Jawbreaker has been to me. The band's next two albums didn't quite move me as much as Unfun - Bivouac suffered from Blake's raw, tortured vocals, the result of a painful growth on his vocal cords that would eventually require surgery. 24 Hour Revenge Therapy was better - happier and poppier, and while Blake's voice still had that distinctive rasp, at least it didn't hurt to listen to him now that he'd had his throat fixed.

Then word trickled east from Berkeley that Jawbreaker had signed to a major label, reportedly for a huge sum of money. I reserved judgement; it was their lives, after all, and I've never believed that we as fans have the right to deny a band's right to earn a living from its music. Jawbreaker paid a lot of dues, did three albums on indie labels for which they received next to no money, toured the U.S. and Europe in a van. If Geffen wanted to give them chunks of money to be Jawbreaker, more power to them.

But Dear You - the band reportedly flirted with the idea of calling the album Major Label Debut - was a huge disappointment. Blake's rasp was gone. He was singing. The songs had lost that herky jerky, lurching Jawbreaker rhythm. It sounded like the crap you hear on Modern Rock Radio. The album was produced by Rob Cavallo, who also did Green Day's Dookie and Insomniac, which both sound pretty punk in comparison to Dear You.

I had the chance to talk to Blake over the phone, while the band was on tour. If you want to read about why bands sign to major labels, read the Jersey Beat interviews with Jawbox and Green Day. I've been there, done that. I had other things I wanted to discuss with one of my favorite bands....

Q: So now that you're on a major label and touring, is it what you thought it would be?

Blake: You know, it really isn't anything. It's very less than what I thought it would be. The only difference is that we're doing more press, which basically means being on the phone more. But otherwise, it's just like being on tour.

Q: I've heard that the hometown folks haven't been to happy with your decision to go with Geffen. What's it been like back home? Do you get punks spitting at your on the street or anyting?

Blake: (laughs) No, not at all. It really hasn't been bad. It's weird, we've been getting shit about a lot of things for a while now from that crowd. Especially a couple of years ago when we opened some shows for Nirvana. That almost seemed to be a bigger deal than this was. I think that might have shook a lot of the really hardcore people loose then, so when we jumped to a major, it didn't really matter at that point. I feel like we almost got off easy.

Q: I saw your video on MTV last Sunday.

Blake: (surprise) Oh, they played it again? What did you think?

Q: I always think it's cool to see people I know on MTV. But they haven't really played it much, have they?

Blake: No, not really.

Q: Are kids showing up at the shows and knowing the lyrics to the new songs yet? I guess that's a good indication if your old fans are rushing out to buy the new record.

Blake: That's kinda cool, because they are. I was actually surprised. I mean, it's still the same in that there are still people who show up and want to hear "Want" and "Busy." Even people who know the new record and are into it. That hasn't changed, and I guess it never will... As long as we're together, there'll always be some belligerent punk kid in the front row screaming out songs that we don't know how to play anymore. But it does seem like there's some familiarity. And then there are some people who come up and say, "your new record sucks." But more people do seem to dig it.

JAWBREAKER

Photo by Shawn Scallen

Q: Well, let's talk about that, because I'll be honest, I had problems with this new record myself. Your voice seems so radically different. Did you consciously set out to sound different on this record? Because it's hard not to hear it and think that you were trying to sing more smoothly so you would appeal to a bigger - maybe not so punk - audience.

Blake: It's weird because people keep saying, oh, you had surgery and that's why your voice is different. But I had surgery before we did *24 Hour...* so that is [redacted] post-operative voice. On that record, my vocals are much more raw. On *Dear You*, I'll take the rap for the change in any more smoothness. Basicaly, I wrote in a key that I could sing in comfortably instead of screaming all the time. So it was kind of my decision. I don't see it as that different, but I can understand how people might be turned off when they first hear. It takes two or three listens to realize that we're still the same band.

Q: What people are saying, though, is that you're trying to reinvent youself to appeal to a wider audience.

Blake: I definitely would like to reach a bigger audience, but it's not about accessibility. I would definitely like to start screaming less. Especially as I get older. I've already had surgery once so I just can't destroy myself every night. So we mix up the set now, and I think it's kind of cool to have more sung, kind of pretty songs interspersed with all-out scream songs.

Q: Is there more pressure on you now to sell records, beause you're on a major label? Do you read the trade magazines and check the radio charts and all that stuff?

Blake: I'm really trying to know as little as possible about what's going on now. When it first came out, I was really into and everything was just sort of okay, and it just got too weird knowing numbers that frequently.

Q: In the past, there was never very much riding on whether you sold "X" number of records, [redacted] i would think you didn't care much in the past.

Blake: Yeah, but we did anyway. We always looked at it and were aware of it. So I'd like to know as much as I used to - like every six months, or something, kind of ask how we're doing. So right now, I'm preferring being on tour and not having to deal with that stuff. When I do find something out, usually I'm surprised that it's [redacted] positive and I figure it's going to be okay. But you know, it's tough. It's [redacted] competitive market out there. All the big punk rock records are out now. (laughs) [Green Day's *Insomniac* was released the week we did this interview - Ed.]

Q: Things are so weird now anyway. Like our friend Ben (Weasel) is on tour with Green Day now playing arenas. Who would have seen that?

Blake: Yeah, I would be terrified doing that. I'm glad we're on our modest, normal tour. It's slightly bigger, for us. We're playing Irvina Plaza, which is a monster show for us. But the idea of opening for Green Day is frightening. That's a tough crowd.

Q: Half the audience is out in the parking lot smoking a joint while you're playing and the other half is screaming "you suck, we want Green Day."

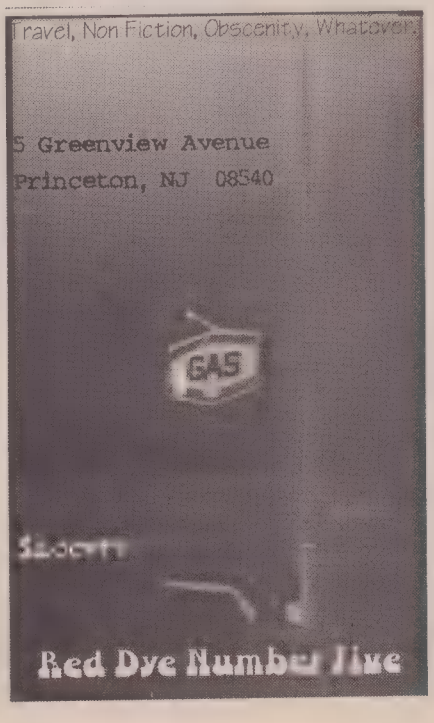
Blake: That's what you'd think. Although [redacted] had that experience opening some shows for Nirvana and it really wasn't like that. I was expecting the worst, you know, a typical midwest hesher audience, shitkicker metalheads. They'll barely understand Nirvana and they'll totally loathe us. But in fact, they were very cool audiences, and they were very accepting of us. I think they would have been very accepting of anything that they thought Nirvana wanted them to hear.

Q: Have you noticed any differences on this tour? It's been a couple of years since you've been on the road. I've noticed, in the last year, year and a half, that it seems like the audience at the big punk shows has gotten a lot younger. Like all these 12, 13 year old kids, where it used to be all 18 to 22 year olds.

Blake: That happened to us a couple of years ago, when our third album came out. I just saw the audience get suddenly five years younger. I totally saw that in New York. We played in this place that used to be the Cat Club [The Grand, now also closed] about a year and a half ago, and it was all little kids. What I'm hoping with this record is that we expand the audience a little on either side. I mean, it's great to have the kids at shows, but I've also started to notice a few quiet, more adult type folks lurking about the back, which I'm really grateful for. I really like to communicate with people in my own age bracket.

Q: I've talked to a lot of bands about this, but it must get weird. You get older every year, but your audience pretty much stays the same age. There's always a new bunch of teenagers at the shows every tour.

Blake: Exactly. It does get weird. And, you know, eventually those are the only people you're meeting. When you're home, you just try to max out on your down time, you're not out trying to make friends. And then when you're on tour, you're just constantly meeting all these kids, and it really gets strange to realize sometimes that you're hanging out with people eight to ten years younger than you are, and haven't [redacted] to anybody your own age, except for the other guys in the band, for three or four days. It can be really cool too. You meet a lot of really bright, excited kids at shows and that can be really refreshing.



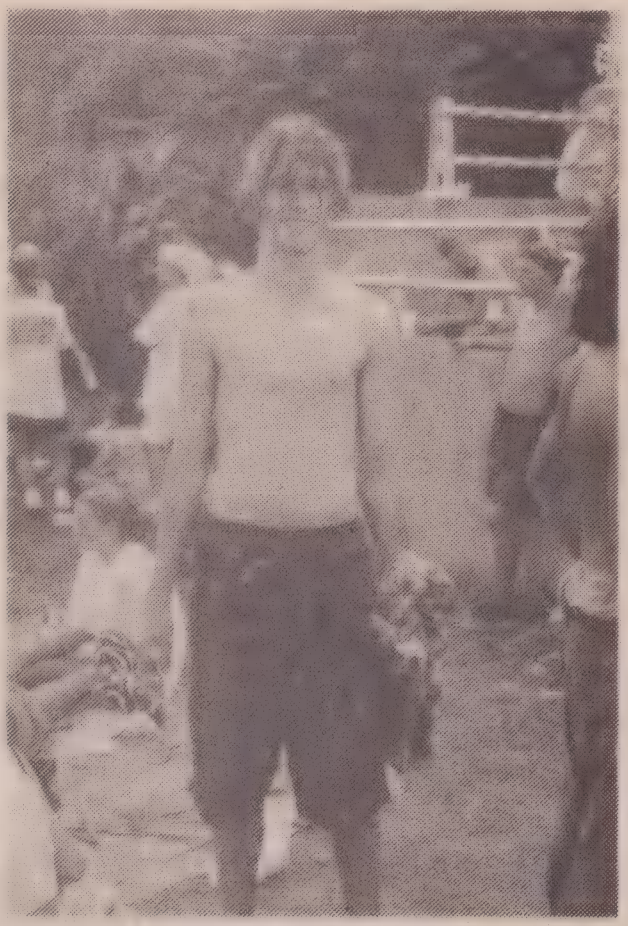
LOLLAPALOOZA '95

by Jim Testa

This was my third Lollapalooza, and let me start off by saying it was far and away the best of the three. Still, it's weird hearing music in a old concrete [illegible] stadium (Downing Stadium on Randall's Island, which is just east of Harlem) surrounded by tens of thousands of half-naked teenagers, many of whom are all but ignoring the bands, while broiling under 100 degree heat and relentless sunshine. Thank God the music was pretty good this year. What can I say? It had a good beat and you could pant to it.

Lollapalooza fans tend to come in three varieties: baked, fried, and mashed. Most attendees were content to spread out a blanket or find a good seat in Downing Stadium's massive stone bleachers and bake in the hot sun while watching Main Stage acts like Jesus Lizard, Pavement, Elastica, and Cypress Hill. Others guzzled beer or smoked pot, threw frisbees or played hackey-sack, getting royally stoned and turning the day into a big beach party with a lot of loud music as a backdrop. And finally, for the thousands of athletically-inclined kamikazes who [illegible] to crowd surf and slam dance, Lollapalooza offered the biggest mosh pit of the summer. This non-stop orgy of thrashing limbs and flying bodies had its casualties; most of the participants survived the grueling heat thanks to the stagehands who frequently hosed down the proceedings, but all that water being splashed around turned the pit into a muddy battlefield. After one or two bands, it was easy to spot the moshers when they took a break to wander through the crowd: dazed, mud-splattered, and covered with angry red welts, they looked more like the survivors of a Bosnian sneak attack rather than a bunch of kids out having a fun day in the sun.

Pricey soft-drink and fast-food stands (three dollars for a small lemonade, five dollars for a small taco) did a brisk business, as did the concessionaires offering everything from commemorative tour T-shirts to hand-crafted jewelry to on-the-spot body piercing. The Mindfield - Lollapalooza's carnival-like midway, offered other attractions as well: The film festival tent offered a respite from the sun while viewing independent shorts and classic cult movies, and had a long line in front of it all day. Another tent was dedicated to liberal and environmental political action groups, full of T shirts and pamphlets and big displays. /The Second Stage everyone knows about, but this year, there was even a third stage (at one point, it featured a transvestite-fronted punk band called Miss Guy & The Toilet Boys that got a surprisingly positive response from the frat-boy crowd.)



Typical Lollapaloozoid

Superchunk rocks the Second Stage

This year's Main Stage lineup was the best I've seen; as others have noted, it was a weird choice of bands in a lot of ways, since most of the acts had managed to [illegible] out their [illegible] by avoiding the mainstream, modern rock radio, and even MTV. Yet here they were on this big super-tour playing in front of 20,000-plus kids every day for a whole summer.

Due to a huge travel snafu (don't ask,) I missed the Mighty Mighty Bosstones and walked in as the sludgy sound system was rendering Jesus Lizard's muscular post-punk growl into

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[illegible] of cacophonous noise.

I didn't really know what to expect from Beck, and was really surprised and pleased. Supported by a full band, he provided [illegible] first surprise of the day, churning out [illegible] funky brew of fucked-up noise-rock and skewed pop highlighted by that big hit single, "I'm A Loser."

Pavement, putting aside its reputation as alternative rock's slacker kings, provided a riveting [illegible] of melodic pop tunes with far more energy and conviction than I've ever [illegible] them show in clubs.

Things seemed to quiet down for Elastica, whose Wire-influenced Brit-punk didn't seem "big" enough to fill the Main Stage (much like L7 and the Breeders last year.) Elastica had replaced Sinead O'Connor, who dropped off the tour after revealing she was pregnant and couldn't take the heat, and there were probably a lot of kids in the crowd who had no idea who Elastica were.

Cypress Hill boasted the best stage set of the day (a huge golden Buddha adorned with [illegible] marijuana leaf) but the weakest set. The group's whiny, sing-song hip hop quickly grew tiresome and the band overstayed its welcome by playing far too long [illegible] set.

Over on the Second Stage, which in past years had been poorly attended, large and supportive crowds cheered on dynamic and full-throttle sets by Superchunk (sloppy pop rock,) Newark's Redman (explosive gangsta rap, who really got [illegible] crowd into cheering and chanting along with his often foul-mouthed chants,) and Moby, who unleashed a mesmerizing set of high-energy techno that had the crowd dancing despite the heat and muddy surroundings.

As the sun set and the midway closed down, the crowd settled down [illegible] the stadium to watch the evening's two headliners, Hole and Sonic Youth. After [illegible] long set up, Hole took the stage under giant mirrored balls, providing [illegible] sort of fantasy senior prom effect (not unlike the band's breakthrough video for the song "Miss America.")

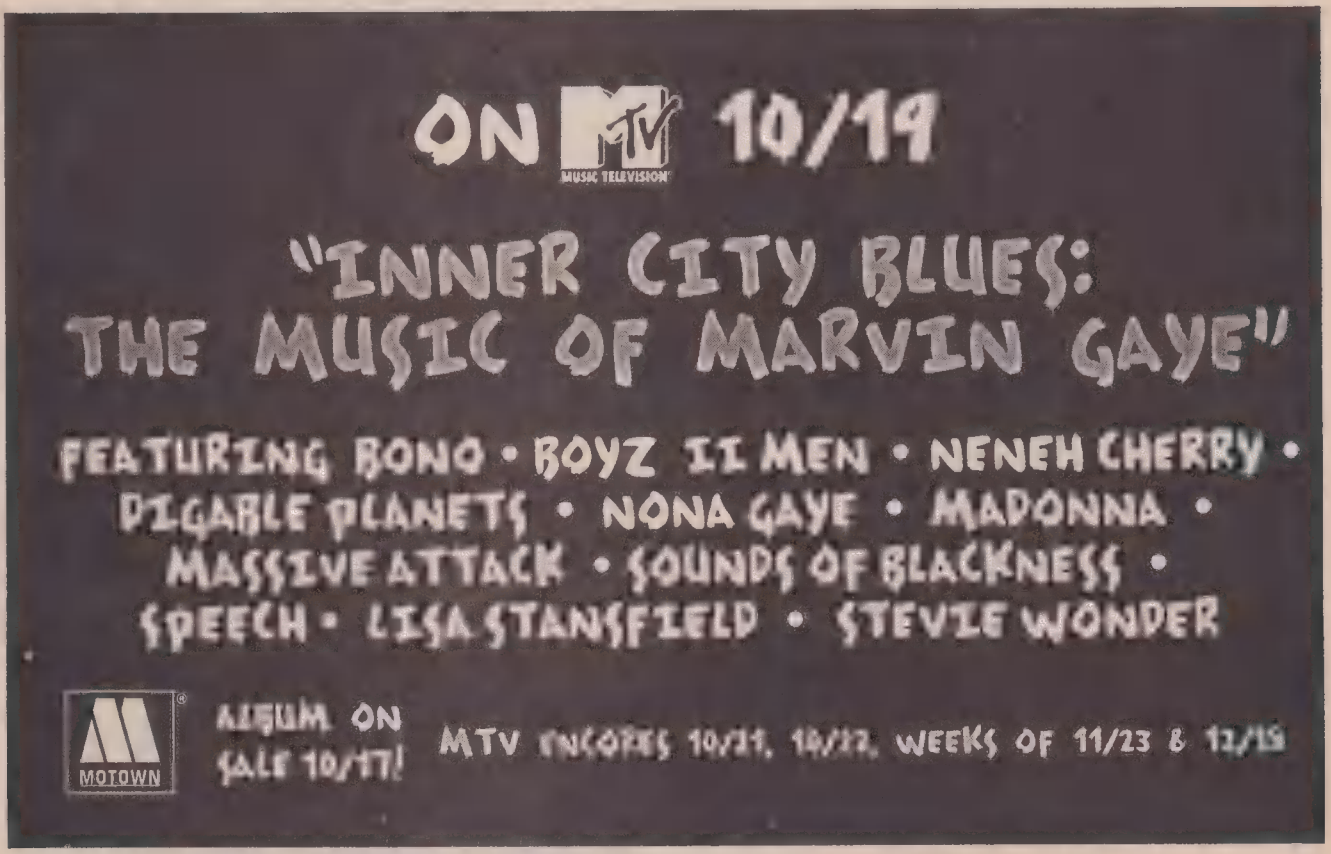
Fans of Courtney Love Cobain - who has become more famous for her temper tantrums than her music - weren't disappointed, as she immediately began to berate [illegible] union stagehands who had abandoned their posts and ordered them to come back and spray the crowd with water. "If these kids get hot, they take it out on me," she screeched in a near-perfect imitation of Roseanne.

"Get back here and spray some water on them!" When someone finally turned the hoses back on and spritzed the crowd, Hole finally started to play, providing an entertaining though unsurprising set of songs from the band's two albums.

Sonic Youth, the 15-year veterans whose early noise-drenched recordings helped reshape the course of modern rock, finished the night with an unremarkable [illegible] showcasing the band's penchant for tortured dissonance, feedback, and atonal drone.

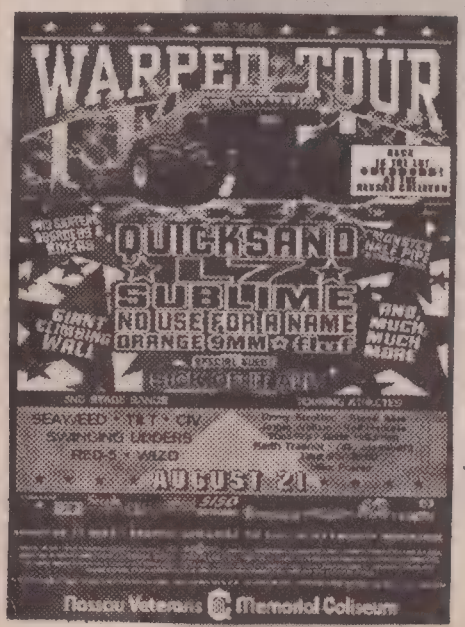
I give the band credit - although Sonic Youth has been endlessly imitated (or [illegible] the very least, influenced other bands,) the group remains [illegible] one-of-a-kind original. It's just that most people really aren't in the mood to be challenged by difficult, monotone barrages of noise and art-rock after they've been baking in the [illegible]un all day. The band has enough kicking rock tunes in [illegible] repertoire to headline this kind of mega-show; they just chose to indulge in the kind of mid-tempo, soundalike Sonic Youthisms they've been cranking out for the last four albums instead.

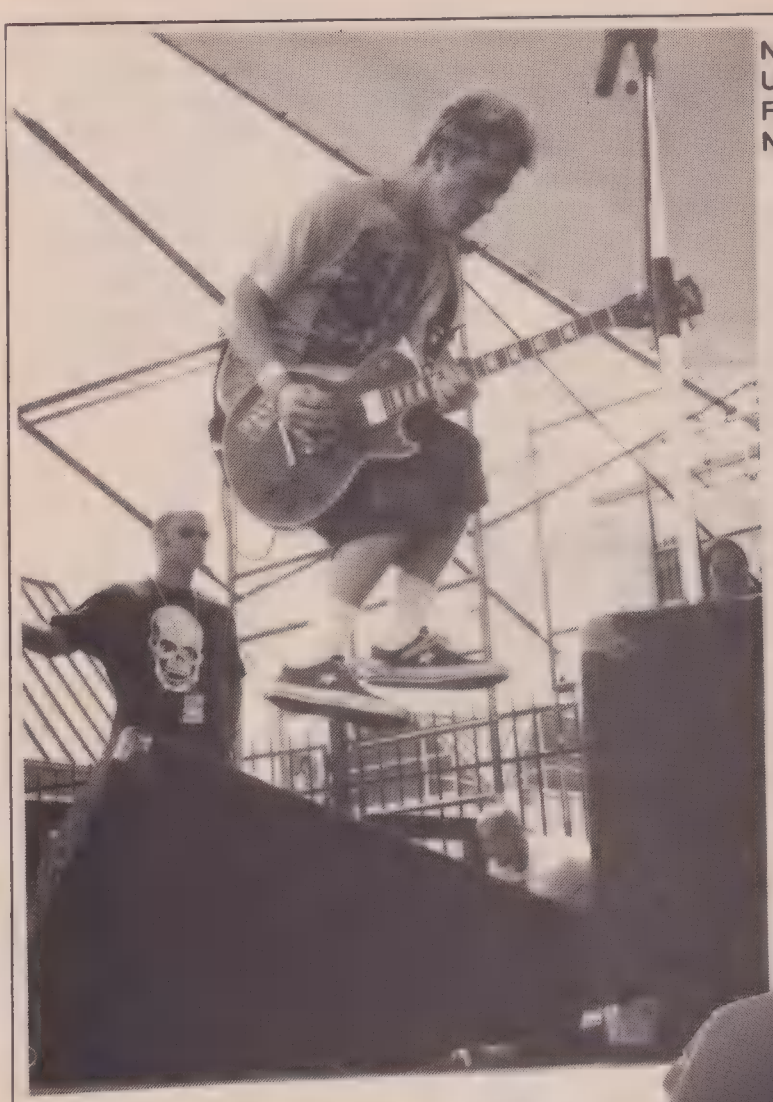
Rather than supply an inspiring conclusion to a day of remarkable entertainment, the group inspired [illegible] good part of the crowd to make an early exit and beat the traffic back home. Including yours truly.



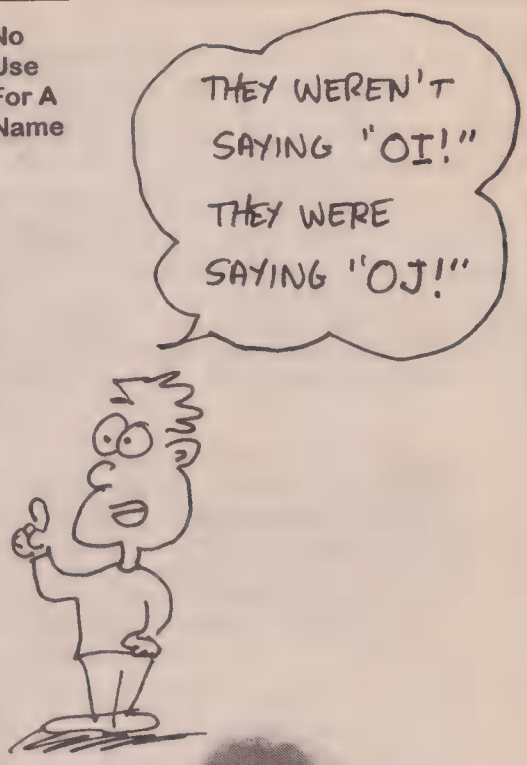
L7

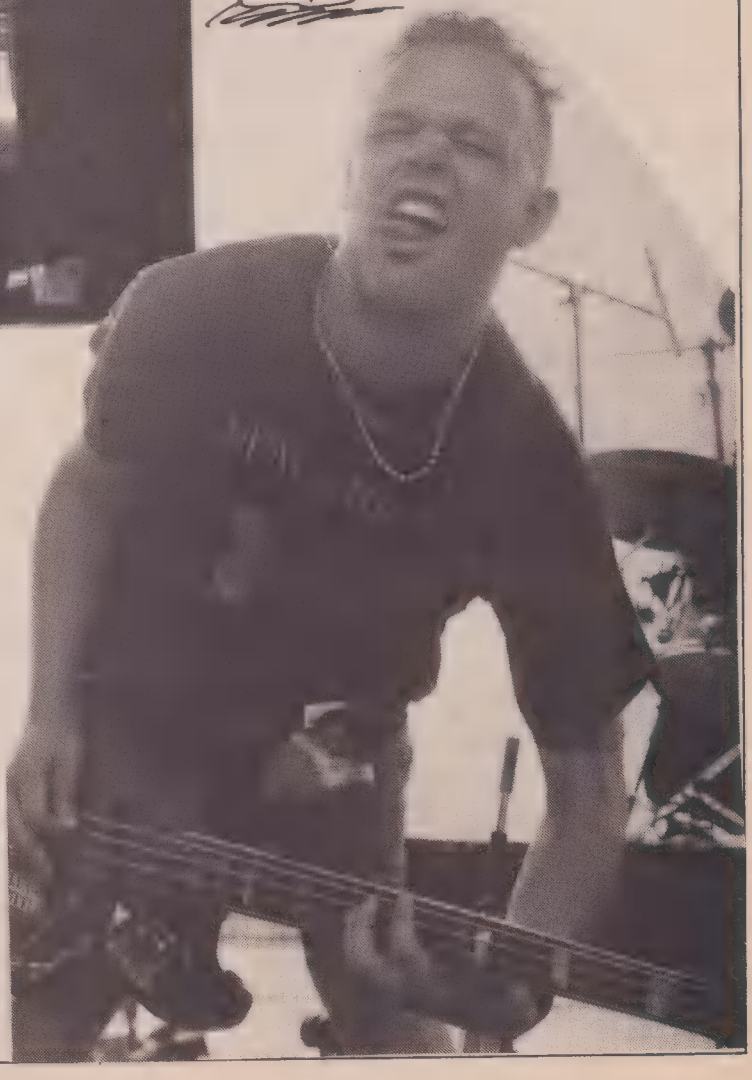
WARPED TOUR
August, 1995
Photos by Jana Crawford





No Use For A Name





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TRAILSIDE RANGERS; The Great Divide (Funky Mushroom Records,P.O. Box 100270 Brooklyn,NY,11210-0270) Short stories set to music best describes these 10 songs. This band is an interesting mix. Rowan Bishop,who produced the cd and wrote 3 of the songs and does vocals & guitar,looks like a rock dude. Joe Wilford,who wrote the rest of the songs and does vocals/guitar, looks like a Country dude. The music reflects this mixture well, with a little bit of a lot of styles meshing into an extremely effective sound. The 2 songs which particularly grabbed me were 'If I Could Only' about friends of opposite sexes and sex, and 'Casy,' a story about farmers, bankers, big business and law, which is sad and unfortunately, oh so true. A recommended release.

JONATHA BROOKE & The Story - Plumb (GRP/MCA) In her musical style, her songs (she wrote 11 of 12 on this CD,) and in the large number of photos in the liner booklet, Brooke appears as a street-wise waif. Sort of a sensual Suzanne Vega. The Story appears to be an amalgam of guest musicians. Producer Alain Mallet appears on most tracks. Bruce Cockburn helps out on "War"; a political rant, naturally. Although Jonatha is listed as playing acoustic guitar on most songs, this album is a bit too orchestral to be really acoustic. The majority of the songs are the poppy folk stuff that gals like Jennifer Warnes made famous,except that Jonatha gets funky and does an excellent job of emulating Bonnie Raitt on "Where Were You?". Good release but really mainstream.

BUTTERGLORY; Downed: a singles collection (Merge Records,P.O. Box 1235 Chapel Hill,N.C.,27514) Glut readers are probably familiar with this duo,since most of their previous releases have been on those 7-INCH things.This cd is a collection of those songs - 18 of them. At just over 40 minutes,they aren't exactly long songs.Debby Vander Wall and Matt Suggs alternate on lead vocals,backup and instrumentation,what there is of it. Basically short, catchy ditties. This is an exhibition of their early work.

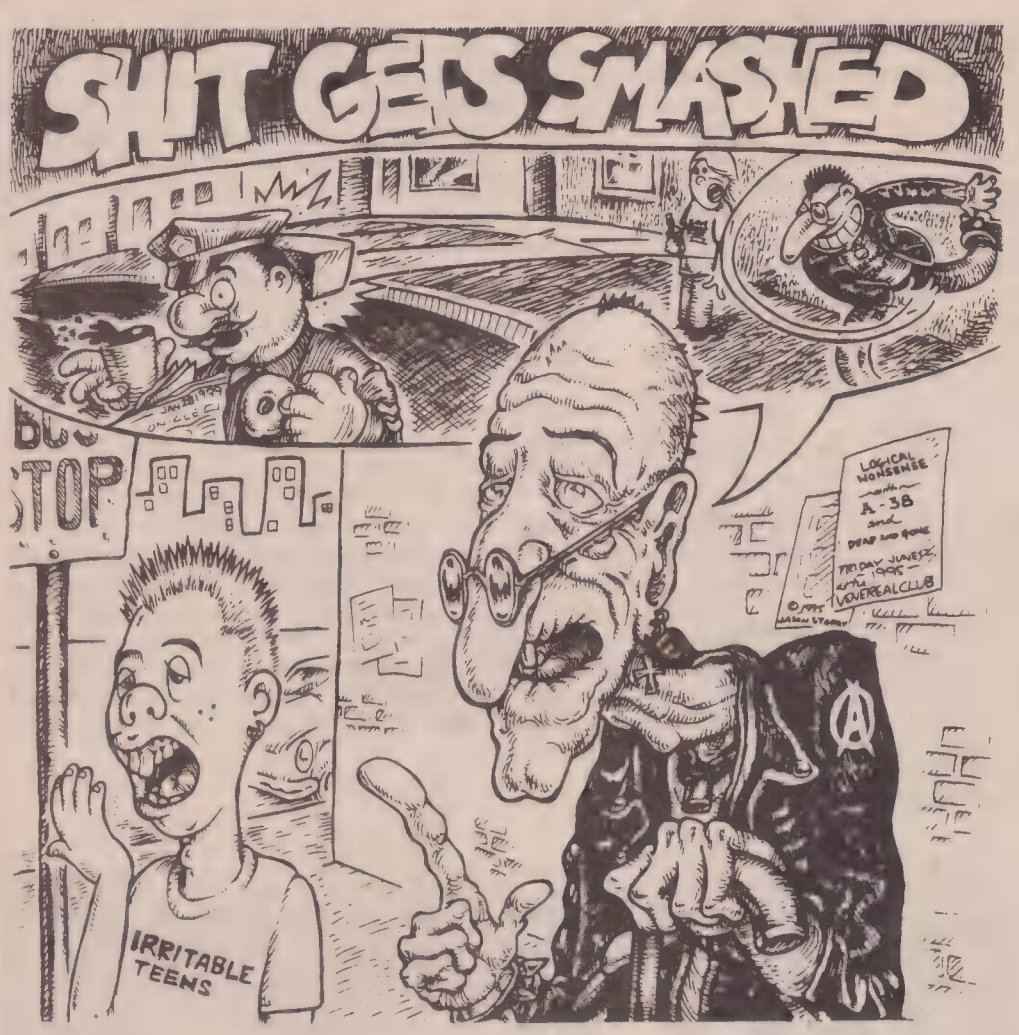
BALLOON GUY; Soundbull;Generator (P.O. Box 581277,Minneapolis,MN.,554581277) Well, it's acoustic. Unfortunately,the singer sounds like he's been dead about 4 months. Ugh!

BIG OPEN ROAD (250 Mercer St.,Suite D803, NY, NY,10012) Hillary Chapman wrote the delightful songs, does lead vocals and plays guitars. Andy Burton produced this 6 song cd as well as providing vocals and a number of instruments.Other guys appear. Andy and Hillary put it all together to create an excellent release which is already getting airplay and should go far in a number of different radio venues.Perhaps a bit too "mainstream" for Jersey Beat readers,these songs are songs I would expect to hear on many fm radio stations and would enjoy.Truthfully, not sure I would pay $13.98 for this short, albeit quite good, cd. But maybe you should.

ZAN ZONE - Mid Sunday morning,I popped a new disc in the cd player, hit play, and as the sound of a Gregorian chant filled the cluttered little room I use for doing these things,I thought to myself: "Well,that was an appropriate choice!" The opening cut on this self titled release runs just over 9 minutes, has about 8 identifiable segments including 3 chants and some gospel rock. Track #2 sounds exactly like BARE NAKED LADIES with a couple of female vocalists. Track #11 is as close to classic rock one could get without being Little Richard himself. In between,there is straight ahead rock & roll, reggae, soul. Blues. Ballads. Even some rap.The ensemble is led by Zan Burnham and includes Monique Lawson and Tarsha Williams, singers; Mark Marshall,singer,guitarist and keyboardist. And 4 otbers.They alternate, share and sometimes solo on the vocals.An intriguing aural experience.

JUDE COLE -I Don't Know Why I Act This Way (Island Records) I don't know a thing about this lad, other than that he sings well. The 10 songs on here are all well written and well performed tunes about life and society, altbough there wasn't anything which grabbed me particularly. Radio quality stuff.

GRADY COUSINS (Daemon Records) 5 song sampler cassette Sheesh! This guy is crazy! But it's lotsa fun listening to him! Probably should put this in the demo section. Apparently it's basically a one man show. On one tune, "Sticks and Stones," it's like a Polish Polka, everybody's happy as hell and in the middle comes: "Stop! I'm sick of this happy guy. Bull total shit!". Hilarious.. Then again,the next one on that side defies description.



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94702

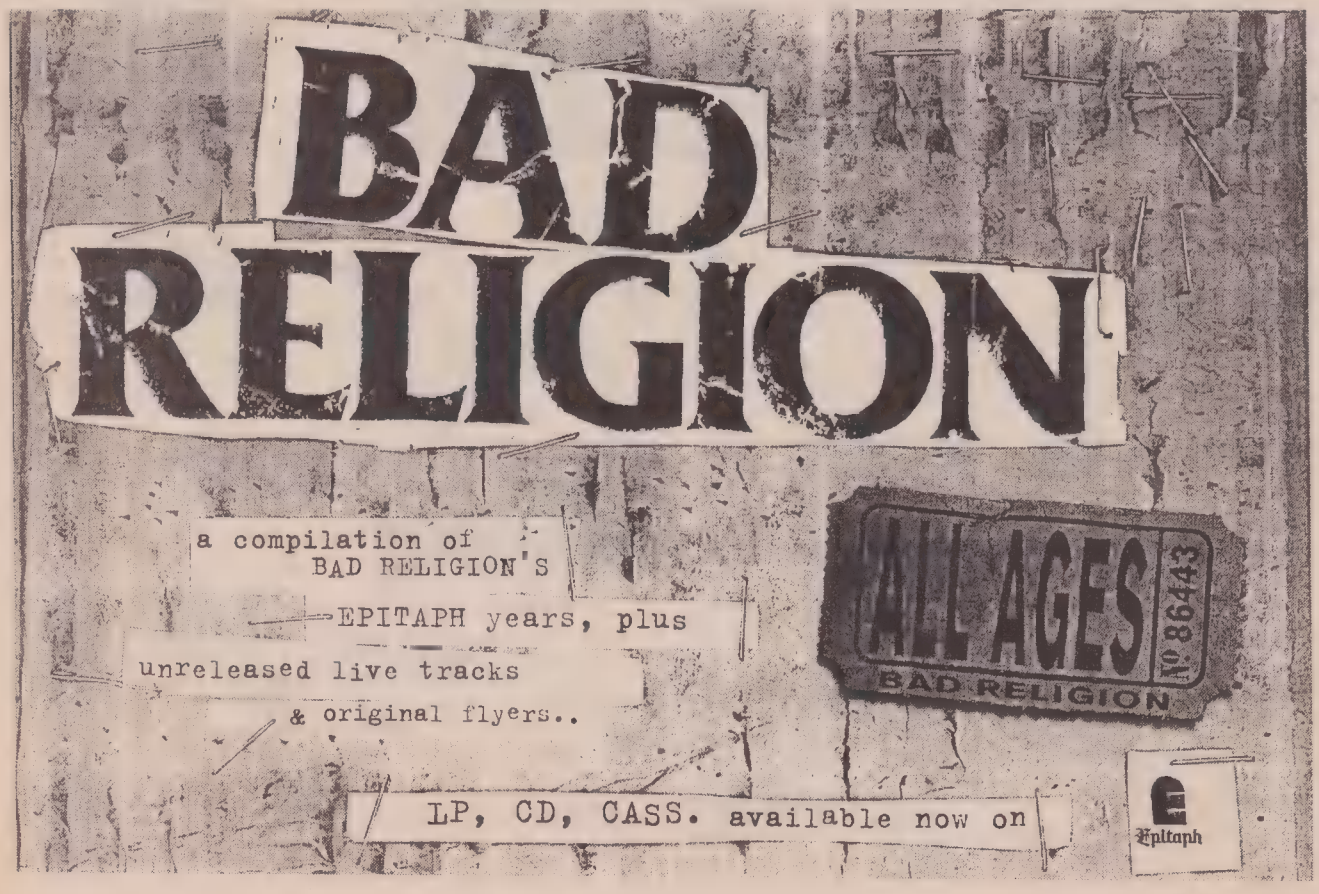
And one's almost metal.Full release is due in October. I'd like to hear it... I think. Anyone who lives around Atlanta should go see this guy perform!.

RICH ZERBEY; The Candle In The Window (P.O. Box 147,West Chester PA,19381) Cassette; also available on cd. Music teacher Richard Zurbach, using the stage name Rich Zerbey, starts off with a bunch of really good socially oriented ballads in a soft rock vein. All of side one is like this, except for a bit of experimental noise at the end.The title song is very good; song #3, "Baby Beautiful," is ■ great ballad. Flip it over and enter another world. If I had the cd, track #8 would be "Freedom-Let Us Come," which is spoken word almost gangsta rap complete with obscenities. And #11 is truthfully entitled: "Random Noise". Something on here for almost anyone ...

BLUE MOUNTAIN; Dog Days; (Roadrunner) Produced by Eric "Roscoe" Ambel. Gary Hudson and Laurie Stirrat played throughout Mississippi and eventually added drummer Frank Coutch.Tried L.A., came home, tried N.Y., another name, their own label and then signed with Roadrunner. For a change the best song on the release is the opening track, with the delightful: "Oh,yeah,close your eyes and listen to the gitars playing". A great song. A bit of a diverse mixture, difficult to pigeonhole (ain't that becoming common?); there are ■ couple of dogs but overall this is a very good album, one that I liked enough to keep to play another day.

SILENT SERENITY, P.O. Box 182,Northbridge,MA.,01534. Demo. First time I played this,on the opening song,the great,delightful "Rainy Day Fever," I thought, hey, this broad's got a great voice. Later,I discover she's a he. Dave Bruneau sounds like a guy on the other three songs but on the opener sounds more female than Lynne Von. Partner Jason Bloem knows what to do with a guitar and provides perfect background vocals.A very distinctive sound. Really good songs.Mostly acoustic or close;I always thought some harmonica sounds fleshed out most songs.I'd love to hear a longer release.

ALCHEMY; P.O. Box 51, Carlstadt NJ 07072-0051. Demo. An exceptionally smooth and well produced one.Mike Hook (cool name for ■ bass player,no?) and Peter Benton got together in high school.From 1984 to 1993, they worked together in various groups. Then they met lead vocalist/drummer Rich Bosisio and started going places. Each of the 3 tunes on this tape are well written,well performed and well presented.Hearing this,people in the area should want to see them play.Radio station managers should want to play their music. Me,I hope to get a cd from them someday.. High praise for a damned 3 song demo, huh?.



Hey there cats and chicks, and welcome once again to Garage Disease. We have lotsa new shit to lay on ya this time around, but before I do that I need to give you lowlifes the address of my zine, also called Garage Disease. Anyone interested in sending stuff for review or setting up an interview, can contact me at Garage Disease c/o Babyfist Publishing PO Box 120652, Nashville,TN 37212-0652. I gave a wrong address last time, so if you sent something and I never got in touch with you, now you know why. Anyway, like always, let s get REAL, REAL GONE!

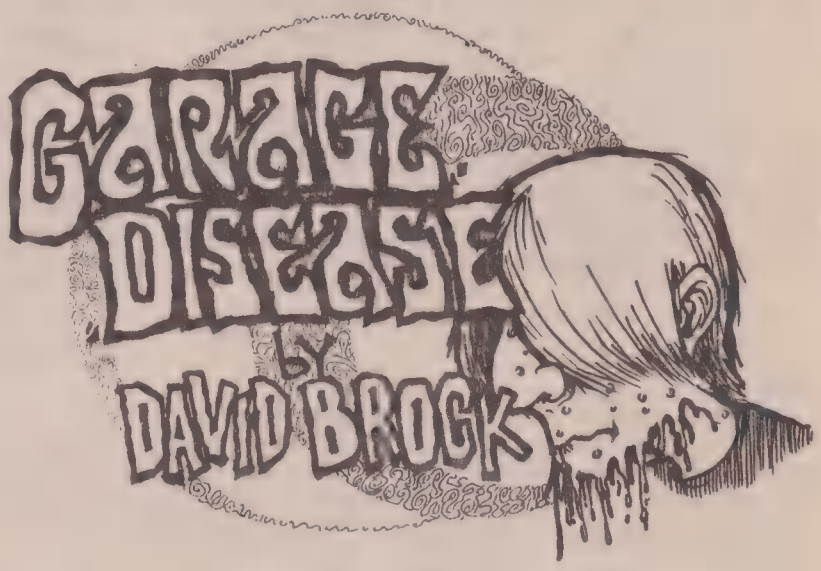
From those gone dads at Get Hip! come 4 new 7 inchers that oughtta send even the squarest cat way up and out. The first slab is from Cleveland, Ohio s New Salem Witch Hunters ,New Curves in School b\w Dead Man s Girl. Primitive seedy garage trash from these kings of swing. These guys have a new foot longer on the way, of which this is just a preview. You know you can t wait, so grab this one to tie you over. Next on the list is the new 45 from NYC s Stepford Husbands , We ve Come A Long Way b\w Come And Take A Ride In My Boat. Two reverb drenched organ rockers, featuring Bill Harper (Savage Resurrection) and Dave Amels (Swingin Neckbreakers). The a-side is definitley the best of the two tracks, but their cover of Every Mother s Son Come And Take A Ride In My Boat is still cool. Great garage pop combo that I look forward to hearing more from. And batting third, all the way from D.C., is scary punk-glam rockers, Date Bait with Wild Woman b\w Head In The Shed. Fronted by psychotic
Brian Horrorwitz, who brings the mania of Iggy and Lux and Stiv to a powerful band that could be the bastard demon children of The Dead Boys and The Cramps. A savage slab of devil music. Full length LP, Bad Vibrations, will be out on Get Hip! soon. And in the cleanup spot is a split 7" tribute to everybody s fave congressman, Sonny Bono. In the top spot is NYC' s A-Bones with She Said Yeah!, giving it a more rocked out treatment, while the Mystic Eyes take on the classic I Would Marry You Today is a jangly treatment that sounded a lot like The Velvet Underground. These tracks are available nowhere else, so snatch this one up as soon as you can. (Get Hip! PO Box 666, Canonsburg,PA 15317)

Also new from the fine folks at Get Hip! is a 20 song retrospective from 80's psychedelic garage popsters Mod Fun. This comp features previously unreleased tracks, as well as UK only tracks, LP cuts, and new mixes. It s been forever since I ve heard these guys (OK, I admit it. I actually forgot about them!?!), and I don t know how I got by without em! Great psychedelic pop with mod influences coupled with tight harmonies and extremely
large hooks. Great collection beginning to end. I realized listening to this disc how much I missed this band. If you missed these guys first time round (circa 83-87), now s your chance to repent and right your wrong. (Available from Get Hip!)

London s Redline Records presents Strip Kings new release Backlash b\w Hey!Judas(You re so cheap). Switchblade carryin hot rod punk-n-roll slop that d beat the crap outta ya and take your milk money. No sissy love song shit here. Available from Redline Records c\o PO Box 7485 London N19 3HJ England.

From the land of ABBA comes Stockholm s psychopunk kings, The Hellacopters . Loud, Stooges-influenced 100% punkrock slop. Two rockin originals with killer distorto vocals and lotsa feedback, and cover of Social Distortion s The Creeps that put S.D. to shame. This thing is LOUD! (Psychout Records K. Hakansson c/o Fredriksson Ekehjelmstorget s nb 118 54 Stockholm, Sweden)

Portland, Oregon seems to spawn a lot of killer outfits, and The Automatics are no exception. Three punk inspired pop tunes loaded with a heavy dose of humour. Songs about dancing, fucking your boss s wife, and having s shitty life. Not only is s funny, but s s fun,too! Whatever. (All The Kids Just Wanna Dance is available for $3 ppd from Mutant Pop Records, 5010 NW Shasta Ave., Corvallis, OR 97330 From the Lone Star State comes the primitive s of The Dropouts. Their latest 7" release Bye-Bye Baby b\w Luck Cat are two crucial doses of bloozy garage shit. Before this bitch came my way I d never heard of these guys and now I m strung out on the shit and hafta get ! Imagine Them amped on bad speed and drunk on homemade hooch. Barnburnin R&B slop. Hopefully they gots mo on the way. Beg, borrow or steal the bread to get this. (Available from Unclean Records PO Box 49737 Austin,TX 78765)



Often overlooked for the talent he was, Joe Meek can truly be called a genius. If you haven s heard of Joe Meek, it s not surprising. Credited as being England s first independent record producer, he responsible for 45 top 50 records in the UK between 1960 and 1966, with two of those hitting the charts stateside: Telstar by The Tornados and Have I The Right by The Honeycombs. He had a fanatical obsession with Buddy Holly, who he believed communicated with him from the dead. During a tarot card reading in 1957, he foretold Buddy Holly s death, though he missed by a year (58 instead of 59). His belief in life in outer space led to the production of what is probably the first concept album, I Hear A New World. But the most fascinating thing about Meek was that all of his stuff was produced out of his house. Using mostly homemade equipment, he created pop masterpieces with often talentless performers. His distictive sound came from the use of self-made echo, compression, and distortion. Joe also was probably the first British pop producer to use multi-tracking and phasing. Pretty amazing stuff when you realize that he couldn t play a note and was as tone deaf as a rock. Over the years, paranoia had started to build in Joe. He believed people were bugging his house to steal his ideas, Beatlemania had made his style obsolete (probably compounded by the fact that he had turned the auditioning Beatles down), and hostile forces from beyond were trying to do him harm. Lawsuits from former artists made him feel betrayed. And his homosexuality, which was illegal in Great Britain, put him on a list of gay offenders , which led to his questioning in the murder of a teenage boy whose dismembered body was found inside several suitcases. By February of 1967, his addiction to barbituates increased his paranoia. He was hearing spirit voices and would often fall into dazes and walk into traffic. He was broke. After a recording session in which he refused to speak in favor of writing notes so they couldn t hear him, he went downstairs to see his landlady. He shot her in the back , reloaded, and blew his brains

out. The date: February 3, 1967, the 8th anniversary of Buddy Holly s death. Thankfully, nearly everything that Joe recorded is still exists. For years, I have searched high and low for Joe Meek produced material, but aside from a few discs, I have been unsucessful. But Razor ▮ Tie Records has released the first domestic collection of Joe Meek material, It ▮ Hard To Believe It: The Amazing World of Joe Meek. 20 songs of Joe Meek s unusual and original High Weirdness. It s time the world recognizes Joe Meek for the genius he was. (Razor ▮ Tie Music PO Box 585, Cooper Station, NY,NY 10276)

In 1966, a band from Montreal released what is arguably the best psycho-punk garage song ever written. Covered by contemporary bands like The Lime Spiders and The Fuzztones, 1-2-5" has to be considered a garage rock standard. The band, The Haunted, hasn t received ▮ lot of the attention that some of their contemporaries did for any number of reasons: They never played the US, they had crappy distribution and management, etc. After several 45's and an album ▮▮▮ that I denied its existence for years, the band split. In 1983 Voxx reissued all of the material on two LP s. Now Voxx has re-released the two records on one CD. 22 tracks of bluesy garage stomp, sort of like Them or early Stones. Also included is ▮ French version of Purple Haze, Vapeur Mauve , that s more novelty than anything. A great collection from a criminally underrated band. (No address given)

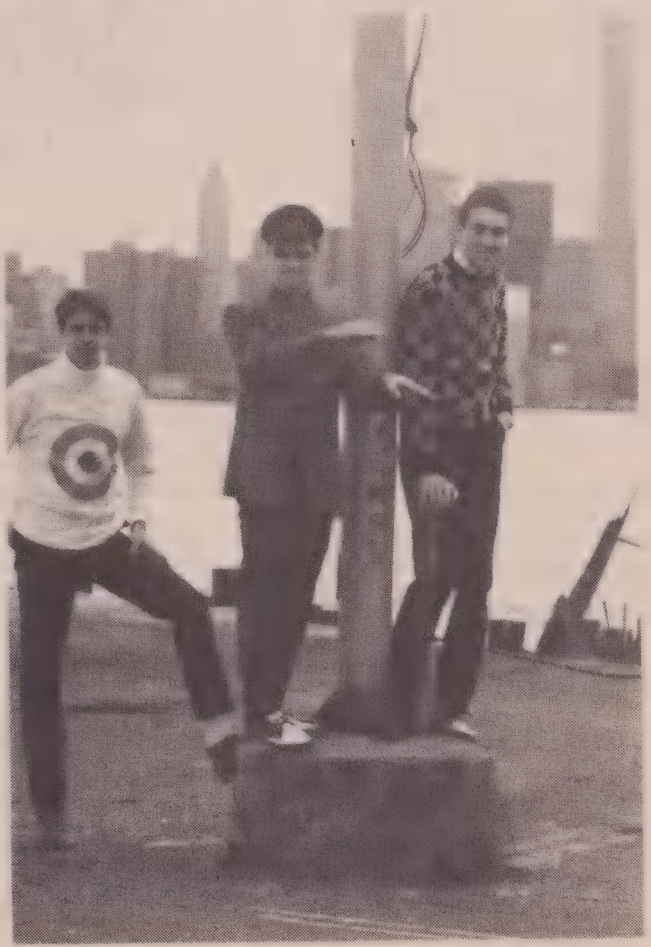
From the depths of the vaults of obscurity ▮▮▮ a new release from The Rationals. Who ▮▮ The Rationals? you ask? Well, brother, The Rationalswere one of the legendary mid-60's punk bands that were spawned in the Ann Arbor, Michigan area- also home of The MC5 and The Up. After releasing numerous singles and an album, none of which have been re-released and ▮▮ next to impossible to find, the band went their separate ways. But fortunately for all of us, Total Energy has ▮▮▮ fit to give us ▮ stompin live ▮▮ from 1968, Temptation Bout To Get Me. The sound is raw, dad, coming straight off the sound board. Also included is ▮ collection of stage conversation, including a few blasts of Wayne Kramer s guitar. Produced by Spiritual Advisor Brother John Sinclair, this is ▮ great introduction to another undeservedly obcure punk band. Now that you gave ▮▮ a taste, why don t you give us all the other shit? (Available from Total Energy PO Box 7112, Burbank, CA 91519)

Though they fit loosely within the traditional definition of garage rock , Tuscon, Arizona ▮ The Fells, still rock their asses off with their dual anti-guitar attack that s ▮▮ reminiscent of 77 era punk ▮▮ The Velvet Underground. Their latest release, Amped, is an unrelentless attack on the ears, with walls of feedback and treble-y Iggy style vocals, ▮ sonic barrage that outta leave ya beggin for more, ya pig. This record has a strange hold over me, and I can t seem to shake it. The damn thing haunts me in my sleep, at work, school, etc...I m not really sure I want it to go away. They also have two new singles- one on Estrus and ▮▮▮ on Bag Of Hammers, neither of which I can get ▮ hold of, hint hint...Rock-n-fuckin roll from the desert wastelands of Arizona. (Westworld PO Box 43787 Tuscon, AZ 85733

From the Dionysus Family of recording comes two boss rekkids that laid me out flat ▮▮ soon as I spun em. The first slab ▮ wax I laid down outta this stack was Hitsville, the ▮▮▮ one by the band of my dreams, The Brood. Not as slickly produced ▮▮ their last release, Vendetta!, Hitsville had me Fruggin and Jerkin all over my room! 16 tracks of ragin fuzzed out snot nosed garage stomp, with just the right dose of girl group pop. Can t ▮▮▮ attempt to pick any fave raves on this foot longer, because every time I think I have ▮ fave, the next song plays! I really dig Asch ▮ organ playing, especially in the song Beat Girl . The damn thing ▮ just so haunting! Invite these First Ladies of Fuzz into your living room and let the party begin! The second slab outta this stack ▮▮▮ the new one from The Smears, Smears In The Garage. A 12 song collection that features 5 new recordings of girl garage classics by the likes of The Pleasure Seekers (Suzi Quatro ▮ all-girl high school band), Thee Headcoatees, Glass Opening, and The Troggs. There s also several originals that are as rockin and raunchy as any of the originals, sometimes more so. Three chord garage trash that ll have ya foamin at the mouth and howlin at the moon. (Available from Dionysus Records PO Box 1975 Burbank, CA 91507)

Oh yeah, I forgot to mention that Garage Disease will be hitting the airwaves on two radio stations by the time you read this. The last time I did this thing, the response ▮▮▮ huge. So if you want to get us some stuff to play on the air, send it our way, and I can almost guarantee that it ll get played. We can take vinyl, CD s, and even cassettes! Just send your shit to the address at the intro to the column.

This thing ▮ gettin long, and my time is short, so I best hit the road. Keep spreadin the disease. See youse cats and chicks next time around. I m long gone, dad!



Mod Fun

Welcome to Jersey Beat's "experimental" music column. This being the first installment of **deconstruction**, I feel the need to address a few points. First off, I feel that when you label a piece of music "experimental", it leaves a lot of room for personal taste and judgement. Who is to say what is really unique and worthy of such an adventurous title?

Personally, I feel that much of what gets dismissed as "noise" or untalented showmanship is actually more stimulating than the most definitive of great songwriting structures, but others might disagree. I cannot, in any way, claim that my view on music is the best one for you, and vice versa. However, there is a certain characteristic about true experimental compositions that exists on its own apart from fads and fashions, and this characteristic makes up a unique level of audio understanding which holds personal significance for the listener. Those titles that I pick to be observed as "experimental" reflect my own experience with the music as such a vehicle. This is how I shall deal with each review hereafter.

Another stumbling block that I have found is rooted within the grounds of proper nomenclature. The boundaries between punk and experimental are fractional at best, and even integrate when the ethos of punk is carefully scrutinized. Once again it is the argument of the individual as to whether the title "experimental" is applicable. It is essential to understand that there is no prefabricated classification with which to approach a performance piece of this nature. If it were not for the ridiculous need to catagorize, label, and file every musical artist by way of genre, the average listener (as well as critic) would be able to truly comprehend the term"experiment-al", thereby drastic-ally shortening the time it takes to write introductions such as these. I hope there is no conflict over these distinctions here, for arguments of this sort have been known to ruin good fanzines.

One more observation and I'll cut the explanatory brouhaha. Without a clear understanding of one's subject matter, false conclusions can be made. Take the term "industrial" for instance. It was originally coined to describe the sounds of Throbbing Gristle. What is it now? Your guess is as good as mine. There is a certain method of comprehension that the listener must use to give experimental music its timeless element. If this is missing, there is no connection between thought and sound; thus the purpose of the piece is eclipsed... or mis-titled. The duties of the listener may best be made common knowlege in the words of the late chance composer and father of the Beat Happening, John Cage: "The wisest thing to do is to open one's ears immediately and hear a sound suddenly before one's thinking has a chance to turn it into something logical, abstract or symbolical"

Okay, there is my disclaimer, waiver, plight, mission, and creed so let's move on.

Invisible Records has a couple of new releases on ye olde market. **Gawk** is the brainchild of Marc Sloan (from Elliott Sharp's Carbon) and his new CD entitled *Gawd* features an array of eclectic sound creators. Bass laden and dark, this project combines the ferocity of "industrial"
metal with such non-customary exhibits as the waterharp, djembe, lipoma and dijaredo in place of the usual chugga-chugga processed guitar. Power is the theme to most of the tracks but there are also those that spin ethereal and drift farther than any version of similiar collaboration, ie Pigface. Gawk is worth a gander.

Coming in at numero dos is **Lick** with their new one, *Breech*. Lick mainly rely on quick time changes and guitar/vocal effects for their quasi-spasmodic presence. Its not too bad, just predictable. If you're into dominant women who resemble Alanis Morrisette in the windpipes, vocalist Alex Welz is definitely your mother.

Yet another band giving Zero Hour Records a good name is **Space Needle**. *Voyager* represents the pioneering spirit of seemingly disjunctive overlays, amen. From what I gather, this is just a couple of guys (with some idea of space) recording the sounds that they love to hear. Not to be associated with Dean and Gene Ween however, Space Needle relax and ooze out a melodious blend of feedback and keyboard manipulation uniquely their own while adhering to their name. Yea, I like it. The instrumental, "Scientific Mapp" recites the way to salvation through busy waters and stands out as the definitive Space Needle track. I'm sure these guys are quite omnipotent live, for these 8 tracks have proven high and mighty.

Look out, **Pere Ubu** are back. Their latest venture, *Raygun Suitcase* (Tim Kerr Records), avoids the clunky musical style of earlier Pere Ubu and replaces it with the clunky musical style of present day Pere Ube... which is much smoother. David Thomas still holds the ungodly wierd award for the best stream of consciousness lyrics this side of Patti Smith. Raygun Suitcase seems to be a more mature album on the surface, but these guys are just bluffing... this is another fart in the face of time! Gently concealed within a thin veil of pop there lives the agitating wave of the Thomas' inquisition giving absolute meaning to the impossible vibrations made by the band. Pere Ube... because you have to!

The sun still rises, the world still turns, and **Half Japanese** are still together. HJ's latest effort, *Hot* (Safe House), contains all the noisey and humorous elements that have marred their 18 year career. 1995 finds the members of Half Japanese leaning towards bent, fuzzed-
out guitar feedback with significant Flipper-esque songwriting and a determined beat. Although they are considered a seminal punk band, Half Japanese would not likely appeal to the new "alternative rock" listener.

The Asian eccentric, **Kazuyuki K. Null**, has a new approach to his noise-making... Steve Albini. Ever since Albini first

"discovered" K. Null playing with guitar effects, he has been adding his big, black influence to [illegible] what he [illegible] create. Behold, *Yona-Kit* (Skin Graft), the Japanese Rapeman that never existed! I've always been a big Albini fan but this is a [illegible] too much. When you play an Albini produced album and it sounds like Rapeman meets Shellac, it's time to give up. K. Null [illegible] a bit more interesting when he was [illegible] complete mystery behind [illegible] wall of straight noise.

Glenn Branca has made the composer's big leap. He has written his 9th symphony, sub-titled *L'eve future* (Point). For his 9th, Branca's [illegible] into the indeterminate is manipulated from [illegible] base composition performed by the Polish Radio National Symphony. Forsightful and argueably desolate, L'eve Future releases [illegible] perennial instability through Branca's electronic eye for drama. Freeform, the second selection on the disc, utilizes the [illegible] sample and loop rhythmic interplay that characterize many modern composers such as Nicolas Collins. What sets Branca apart from occasionally bordering on madness, as does Collins, is not the traditional [illegible] he has found in the actual elements of his piece but man's own evolution. How fast can the future run?

If, like myself, you never could quite make [illegible] to the Knitting Factory in New York to witness **Lee Renaldo's** series of free shows last year, you can now purchase [illegible] form of such [illegible] experience to test drive in the safety of your own home. *Envisioning* (Knitting Factory) is the [illegible] of the poetry/sound assimilation produced by William Hooker and Lee Ranaldo. This recording takes jazz, confrontational lyric, and Sonic background to a mixture unduplicated. An intense jet through the afterthought, shooting down observations heavy to the ground. Lots of plain ol' dead weight here just waiting to sink. If you only buy one multi-dimensional performance art piece this year, make [illegible] this one.

Psychic Hearts (DGC) is the title of **Thurston Moore's** solo album. Thurston is in charge of guitar, bass, and vocals and additional assistance comes from Tim Foljahn and Steve Shelley. As you could probably guess, this is not far from standard Sonic material. The only big exception being that there is no Kim Gordon [illegible] (or sigh) anywhere on the album. Fifteen songs just fine for the heady New York noise connoisseur.

Blixa Bargeld has [illegible] solo project out as well [illegible] the new Neubauten related sub-label, Ego. *Commissioned Music* is [illegible] combination of soundtracks. The first 9 tracks are for [illegible] play Dumpfe Stimmen and the last 3 are for the film Jahre Der Kalte. I have not [illegible] either of these performances but for the sake of review, perhaps that [illegible] best. Bargeld favors minimalism here [illegible] well as the quality of repetition. A favorite trick of his [illegible] this album is the looping of one tone while gradually bringing up another tone with [illegible] sharply contrasting pitch. Track [illegible] is [illegible] ironic cover of "Somewhere over the Rainbow" that detaches the listener via intermitten, low frequency vibrations. All in all, Commissioned Music makes for great mood music and whets the appetite for the viewing of these two productions.

Speaking of Deutch noise, **Elsturzende Neubauten** are presently in the studio working on their [illegible] album, which will not [illegible] released until early 1996 due to the solo activities of the band. Mark Chung, E.N.'s fourteen year veteran of bass, has retired from the front line. He will, however, continue his role in their production of the theatre play Faust which is now touring Europe. Mark will be missed.

On one final note, Thirsty Ear has re-issued two of Einsturzende Neubauten's essential early Mute recordings: *Drawings of Patient O.T.* (1983) and *Halber Mensch* (1985) with two [illegible] on the schedule: *Five On the Open-Ended Richter Scale* and *Haus Der Luge*. Keep your eyes and ears, looks like it's going to be [illegible] busy year for Blixa and the boys.

I hope you've enjoyed the first deconstruction [illegible] much as I have. All correspondence and promotional material can be sent c/o Jersey Beat or you may send it direct at: P.O. Box 2771 M.T.S.U., Murfreesboro, TN 37132.

"Destruction is not negative, you must destroy to build."

BLIND PIGS - "Sweet Fury" (Caiica Postal 245, CEP:06453-970, Barueri, SP Brazil). High-energy Punk from Brazil. Sort of reminds me of old Rancid with the spirit of the Misfits. Songs like "Rotten Generation" and "Lost Youth" can easily get your jui.ces flowing. Definately get this demo if you're into all the new "Punk" that's been coming out.-Phil P.

CHYNA - (P.O. Box 948, Lodi, NJ 07644 (201)778-9080). A six-piece Heavy Metal/Punk band from Jersey who pretty much goes off on every song of their 4-song demo. The vocals sound a little like Dexter from the Offspring. The production is pretty decent, and they seem to have their material together.-Phil P.

CREEPS NYC (PO Box 1080, New York NY 10270-1080) Excellent production on this 4-song demo from a New York City garage-band with female lead vox and a rockin' retro-70's guitar sound. The Creeps hit a nice balance between the campy pop of early Blondie and the gothic eerieness of classic Siouxsie. The stuff isn't really goofy or scary but it's got a good beat and you can dance to it. - Jim T.

DICK'S HATBAND (Joel, 39 Mariner Ave,Upper, Buffalo NY 14201) Low-budget punk/pop demo. The vocals don't really do it for me, and the guitar sound is a little thin, but with beefier production this would probably sound fine. The songs clatter along with bouncy verses and catchy choruses, and the off-key hardcore cover of "Walkin' On Sunshine" is a trip. Drummer Joel Menter does artwork for Jersey Beat. - Jim T.

GUTWRENCH - Slap of Reality (P.O. Box 525, Dayton NJ 08810) 6 song killer cassette. Hmnnn,I don't suppose I'm supposed to review this,which is perhaps a good thing. Great tape to blow the cobwebs out of your head. Lyrics are understandable. These guys used to be FATAL ARRAY but felt the need to change their name.That sounds like the name of a death metal band,and a couple of these songs sound like that. A couple are like hardcore punk. "No Way Out" seems to be plain gdngsta rock crap.Singer Carmine,drummer Heith and guitarist Jeff are covered with tattoos. Looks like legitimate tough dudes who can perform well. "We've got the hardstyle". I believe them! - Rodney L.

LITTLE GREEN MEN - "Fantastic Relish" demo (PO Box 4246, Dunellen NJ 08812) Jangle-pop with muffled vocals, Rickenbacker guitars, art-rock minor chords, and fey lyrics, which makes these NJ boys sound vaguely British. I suspect someone's been listening to the Smiths (or maybe Blur.) Still, a nice change of pace from all the grunge band demos coming in from the 'burbs these days. - Jim T.

LUSH LIFE (Willis Ent., 1525 Deerwood Lane, Acworth GA 30102) Wipatraction used to be a really popular Jersey metal band. I really thought they'd get signed and be the next Skid Row. Then, of course, along came grunge and punk and the whole metal scene died. Wipatraction's guitarist has resurfaced in this Southern trio, still playing & singing the same kind of power ballads with intricate solos, like the slower Guns N Roses stuff. It's not my cup of spandex but I suspect there are enough closet metalheads left out there who'd like this just fine. - Jim T.

MINDLESS FAITH - "Silence" (Sevanick@pop.psu.edu) This tape starts off good enuff with "Prodigy," a striking hybrid of Goth & electro, with the only 'metal' influence showing in the song's structure. A promising sign. Much of the remainder here is above average electro-gloom with some guitar, & heavy key sequences. I'd say give 'em some time to find some depth in the vox & check in with 'em when they graduate from State College, (PA) & onto their obvious destiny... Nothing/Interscope... Y'Kno Trents label. - Mick H.

NEUTRON CAFE - (Box 2550, N. Babylon, N.Y., N.Y. 11703). A female Heavy Metal band from N.Y. It's got a lot of heavy grooves, and the singing is pretty good also. This demo contains 2 songs: "Sphinx" and "Trauma". Sphinx is pretty straight-forward Metal, but Trauma is pretty intense. It starts off slow and heavy and then builds up to what could be a pretty good "dancing" song. -Phil P.

NO REFUND - "Three Dead Dicks" (BFD Records, PO Box 8239, Glen Ridge, NJ 07028) I suppose in a world where Howard Stern and the Jerky Boys are considered legitimate entertainment, I shouldn't be shocked by the tasteless, low-brow rock hi-jinks of No Refund. I really only have two things to say about this album-length cassette - no, I don't think it's funny, and the band's limited repertoire of recycled heavy-metal riffs gets really boring after a few songs. - Jim T.

POTATO GUN (What? Records, 818 Defense Dr., Marlton NJ 08053) While I fully support the *idea* of DIY four-track recording, sometimes the practice leaves something to be desired. As in the case of Potato Gun, who bury the guitars under the singer's slightly off-key vocals and tinny, clattering drums. Sounds like they got the basics down, but if you want to be a lightweight punk band, you need to write catchier songs, or figure out what to do to the vocals (try the "reverb" knob, for starters) to make them sound less like Jr. High glee club practice. - Jim T.

RIDDLE (Catacomb Records, Box 626, Garfield NJ 07026) I kinda wish this group didn't include photos on the sleeve to this album-length cassette. You take one look at 'em and you know they're a hair-metal band: the singer's wearing clown makeup, the guitarist looks like Slash's sleazy kid brother, and the bassist has long blonde hair, no shirt, and muscles up the wazoo. And the first song, I mean, really... "Having sex with the dead is against the law, but I won't get arrested 'cos nobody saw..." Sheesh. But most of this is pretty cool crunchy power-pop, some of it a little punky with the occasional relapse into hair-metal sleaze. If they'd wake up & lose the poofy Poison-clone stuff, all the pop-punk kids would eat this up. - Jim T.

ROGUISH ARMAMENT - (SFT Records, 718-747-1806) This rap group needs to work on integrating its samples better - too many of them *sound* like samples, instead of smoothly blending into the background beats - but overall, this isn't bad gangsta rap. The three emcees have markedly different voices, which gives the songs some variety, and they all throw down rhymes smoothly. The production serves up some nice old-school beats, minimal jazz samples, and some scratching. This is being released as the band's debut CD. - Jim T.

STANLEY

PHOTO BY: DOMINIK HUBER

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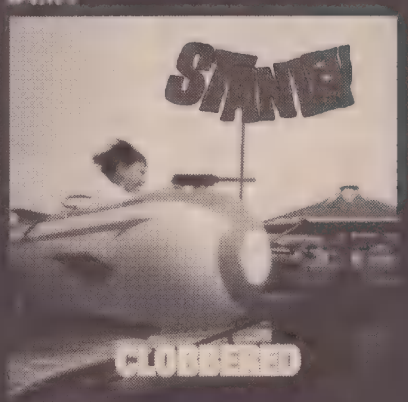

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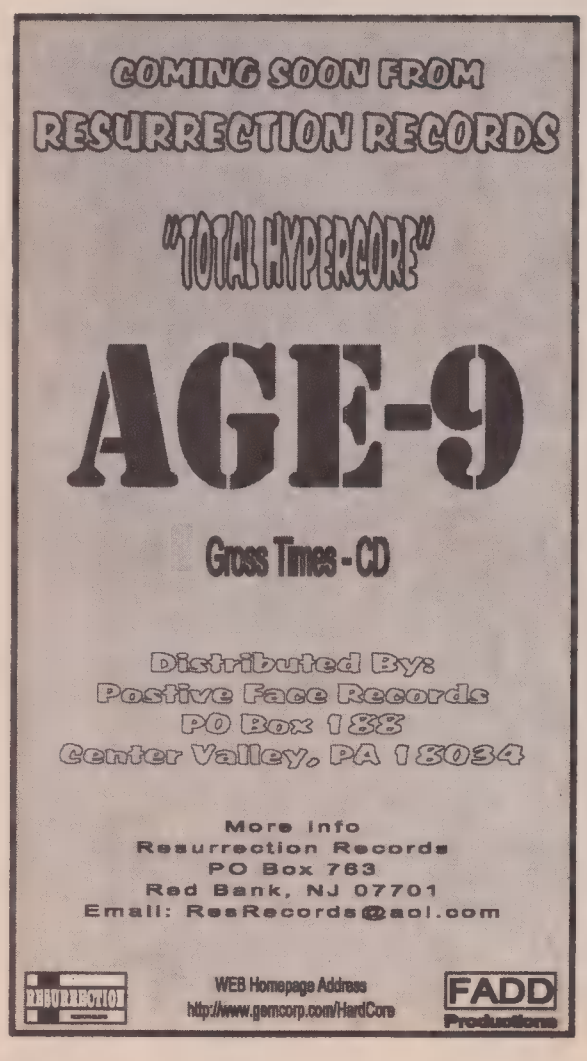
SHAWN HARRIS BAND - "Sometimes In Memory" (C and F,PO Box 55 Budd Lake, NJ 07828) These rockers are blessed with a bad singer and a hot rock solo hungry axe-man. Could have been fun, but now these radio rockers remind me of a bad Journey cover band. - Jamie T.

SHOWER WITH GOATS - Demo (Steve Papp, 139 Center St, Hightstown NJ 08520) Eight songs, with three covers (Op Ivy, Samiam, and an obscure Miami pop-punk group called Quit.) The covers pretty much tell you where these suburban young'uns' heads are at - this stuff is catchy and uptempo, with cool harmony vocals and energetic, emphatic lead vox from Steve P. The songwriting could be a little stronger (the best song on here, frankly, is the Quit cover) but that will come with time, I'm sure. - Jim T.

SKINKANDY - 4 song demo (Marky, 212 686-6358) Okay, kids, what's the first rule of demo tapes? Right. *Always put your address somewhere on the tape.* As to SkinKandy, this is a punk garage band, with a raw demo that, well, sounds like a demo tape. That's okay. They've got all the basics down, although when you're playing basic guitar rock, it's usually a good idea to include at least one song with *something* - a hook, a chorus, a cool guitar solo, whatever - that will stick in the listener's head. I don't hear it here. - Jim T.



Shower With Goats (Photo by Jim Testa)

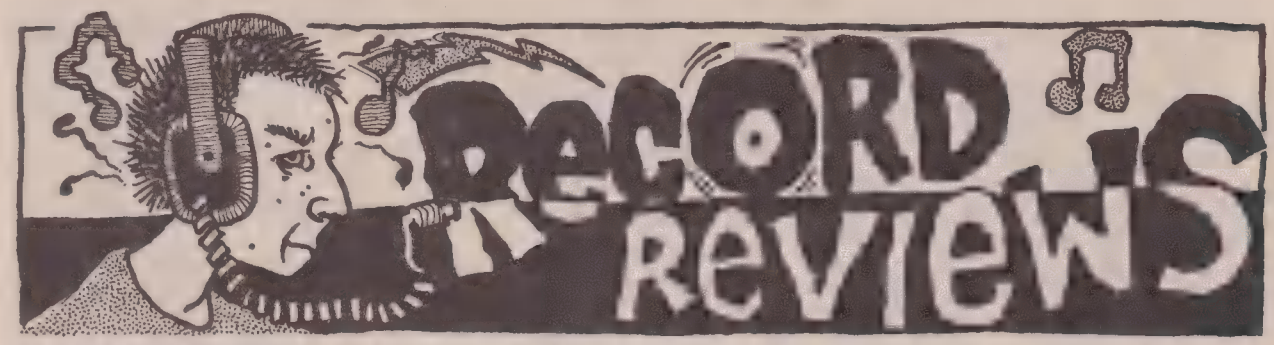
SOLID STATE - Demo (Gravity Entertainment, 516 433-1488) Let's see -- an intense singer given to melodramatics and ponderous lyrical pronouncements, who sounds older than his years, not terribly impressive guitars, frantic throbbing polyrhythmic drums... They've got a great sound, but unfortunately, it sounds almost exactly like Live. Then again, Live stole their whole shtick from R.E.M. so why quibble? They've got the tools, now they just need to build something a little more original. - Jim T.

STATIC 13 - Demo (Lionheart Mgmt, 805 Clinton St, Hoboken NJ 07030; $3) This is post- something but I'm not sure what... Post-psychedelic? Post-metal? Two slow, eerie numbers with distorted guitars and highly emotional, almost gothic vocals. Guitarist Tony Low is a NY scene veteran from his days with the garage-psyche combo Cheapskates. From the looks of these guys on the tape sleeve, they're all veterans of something, which isn't unusual - there are more and more older bands pounding it out on the NY club circuit these days, some of them utterly clueless and some, like Static 13, staking out new ground and offering up some original sounds. - Jim T.

THEY EAT THEIR YOUNG - *Your Favorite Dress* (OmniMusic Inc., 2034 Race St. Apt. I -A, Philadelphia, PA 19102) The first boring and tired sounding track on this Philly combo's demo certainly did not impress me, however later on in the later 4 tracks their mellow side comes out and things looked a little better. The strings and arrangements added a lot and the band should concentrate on these rather than the shitty straight ahead rock style. - Jamie T.

KEVIN SECONDS - 7 Seconds

Photo by Shawn Scallen



22 BRIDES - *Beaker* (Zero Hour) Two males, two females. It's [illegible] good fun, with hummable lyrics and folksie melodies that merge into [illegible] grand ole band. The two totally adorable sisters gracing the CD cover make it worth my hard earned green alone. - Jamie T.

30 AMP FUSE - Wind-Up (Darla Records, 625 Scott Street #303, San Francisco, CA 94117) This has got to be one of the better CDs I've found in my mailbox this year. It's classic melodic punk, but more grown-up. There's [illegible] complexity to the songs, [illegible] harmonies, more complex chord progressions than in typical simple-minded pop-punk. And there's quite an impressively full sound from [illegible] three-piece. Highly recommended. - Paul S.

7 SECONDS - *The Music, The Message* (Immortal/Epic) The more things change, the [illegible] 7 Seconds stays the same. Which is reassuring in [illegible] way... [illegible] Kevin says on "Punk Rock Teeth," "this aging thing, so overrated when you think, don't matter much as long [illegible] your heart won't give in." So here he is, still singing about unity, about using your head and not your fists, and waxing nostalgic about the good old/bad old days, in his best-sounding album since he [illegible] BYO. Let's not forget this guy was writing melodic punk-rock tunes before the guys in Green Day [illegible] old enough to cross the street by themselves. And maybe [illegible] that he's finally on [illegible] major label, he [illegible] afford to get those punk-rock teeth fixed. - Jim T.

454 BIG BLOCK (Century Media Records, 1453-A 14th ST., #324 Santa Monica, CA 90404). Straight-up Boston Hardcore in the house! They're like [illegible] cross between Quicksand and Korn. This is [illegible] very angry record. The singer puts feeling behind evry note he sings, and the rest of the band backs him up with their Hardcore riffs and beats. -Phil P.

ALICE DONUT - Pure Acid Park (Alterative Tentacles) Well nine years later Alice Donut are [illegible] creating [illegible] of the most exciting and original music around. Their seventh full lengther "Pure Acid Park", fits as the perfect title to this twisted psychedelic journey. And this time around, Donut opted to expand their rappoire, by throwing in every thing from banjos to washboards into the mix, and with song titles like "Big Cars & Blow Jobs", "Freaks In Love", and " I Walked With A Zombie", how the hell can could you refuse?- Rick K.

ALLIGATOR GUN - *onehundredpercentfreak* (Relativity) Powerfully-executed release from this Milwaukee softcore outfit, in the tradition of Dag Nasty/ Descendants/ Jawbreaker blah blah blah. The songs are pretty good, for what they are, and the recording really top notch, but a lot of this is so contrived--the squeaky clean vocals, the hooky guitar leads, the corny subjects--that the effect is that of another painfully well-rehearsed set-up ... naturally, not [illegible] of the song titles represents anything found within the song's lyric [illegible] (another fabricated annoyance), although [illegible] is named after former Milwaukee Brewers infielder Jim Gantner (chorus: "You [illegible] [illegible] try to let go/don't lie to [illegible] now 'cause I'll find out") and makes [illegible] wonder why "Sixto Lezcano" and "Gorman Thomas" [illegible] left off the CD. These guys can't friggin' get anything right. - Dave Runit

ANTIBAND - *Dwell* (Platinum Records) This one rubbed [illegible] in all the right places. Good noisy punk rock with demented vocals. Has enough hooks to satisfy my bent toward song oriented music, but still enough noise to keep it from getting bland. Good stuff. - Pat W.

ANTIMONY - *Phantom Itch* I've never been [illegible] big fan of the music that has been coming out of DC in [illegible] last few years. It seems that the bullpen of DC [illegible] stars [illegible] ever-producing [illegible] music for the hungry consumer. Well, Antimony [illegible] the next link in that chain. A sticker on the front [illegible] [illegible] that it is most of Circus Lupus. Anyway, this three piece gives us [illegible] pretty standard DC-esqe fare. The songs are long and oddly structured. The guitars are high and plunky while the bass lines come in and out quietly, like a ghost. The vocals are half sung and [illegible] out of sorts with the rest of 'he songs. Oh, and this [illegible] with no lyrics, but I'm sure they are full [illegible] obscure and weird anyway. - [illegible] G.

APOCALYPSE HOBOKEN - *Easy Instructions for Complex Machinery* - (Johanns Face Records)Complete utter craziness. Scratchy vocals, lots of "fucks" and "fuck you", and distorted melodies. Reminds me of nothing, [illegible] [illegible] pretty much sucks. - Dave B.

AUNT ACID - *Hurcha Rhythm Bone* (Box 278, 7304 5th AV. BKLYN, NY 11209 (718)636-2174). Basic Heavy Metal band with [illegible] influences of thrash, and Sacred Reich on the vocals. The music is good, but the drums are way overdone. The drummer is playing like there's no tomorrow! [illegible] the drummer could slow himself down, they would actually be listenable. Very well put-together though.-Phil P.

AUTUMN LEAF DANCE - *Learn What is Taught* (Conquer the World Records, PO Box 40282, Redford, MI 48240) This is sort of [illegible] rough-edged version of the stuff the Bedazzled label puts out. Very moody, very gothic-ish stuff, but with an edge. Buzzy guitars drone on in that non-major or minor modality sort of thing. Also, [illegible] the Bedazzled stuff, it's really good stuff in small doses. But an entire album tends to get tiresome toward the end. This is alleviated on this release somewhat by the shortness (about 33 minutes) and the fact that the last cut changes the mood to [illegible] more indie-pop vein. - Paul S.

BAD TRIP - *Buzzy* (Wreck-Age 451 [illegible] Broadway 2N NY NY 10012) Y'know, its really hard to do [illegible] fair review when a lot of your friends have a lot to say about a new record. Well, I'm trying to clear my mind of [illegible] they had to say (one hand clapping... one hand clapping). Anyway, this is a lot different from what I expected to hear. In fact what we have here [illegible] to [illegible] [illegible] total 180 from Bad Trip's heavy soulful hardcore sound. They [illegible] to be experimenting with sounds from the heavy alternative side of things. While this isn't much my cup of tea, the music they make is played with skill and ability. And after all, Bad Trip has always been about exploration and change, so who [illegible] I to bind them to their past. - Mat G.

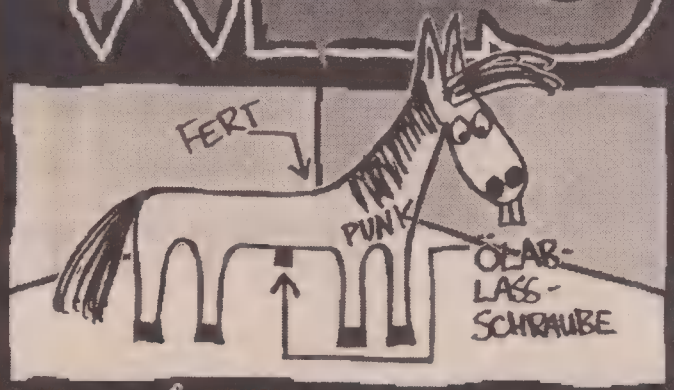
BAILTER SPACE - *Wammo,* (Matador) If you only listen to one or two cuts [illegible] [illegible] time, this record stands out [illegible] one of the best releases this year. [illegible] if you play it start to finish, it's repetitive. A lot of territory [illegible] rehashed from song to song, and while the sounds of the instruments [illegible] beautiful--really, really beautiful--the tone of the songs is depressing. [illegible] makes me think it would sound better if the listener was really stoned. That doesn't say much for the musicians, especially when its the umpteenth release for this band from New Zealand. Because of their longevity they deserve [illegible] respect and maybe even a break. I listen to it regularly, but only in pieces. For completists and stoners only. - Alex S.

BAKAMONO - The Cry of the Turkish Fig Peddler (Basura!/Priority Records, P.O. Box 39789, L.A., CA 90039) Skips, trips, and [illegible] between noise and pounding guitar rock. While this style is not something I typically go for, these guys do [illegible] right and suck [illegible] in. The music never stops moving, going from loud and fast to soft and slow from feedback drench buzzsaw to quiet and clean. If you like your music processed through the grinder before it hits your ears, you can't go wrong here. - Pat W.

BARBIE COMPLEX - (Funky Mushroom Records PO Box 100270 Brooklyn,NY 11210-0270) Generic, uninteresting alterna-pop. Seems like they have a real hit-or-miss technique to decide what kind of music they want to play. Mostly, they sound like Jane's Addiction fronted by Tori Amos, which is [illegible] nightmare any way you look [illegible] it. What did I do to deserve this? - David B.

BATTERSHELL - *Beautiful Princess of Spit* (Ng Records, 622 Broadway, Room 4B, New York, NY 10012) This is the same sort of blend of grunge music smoothed out with [illegible] pop influence that the major labels and MTV are sucking up

WIZO



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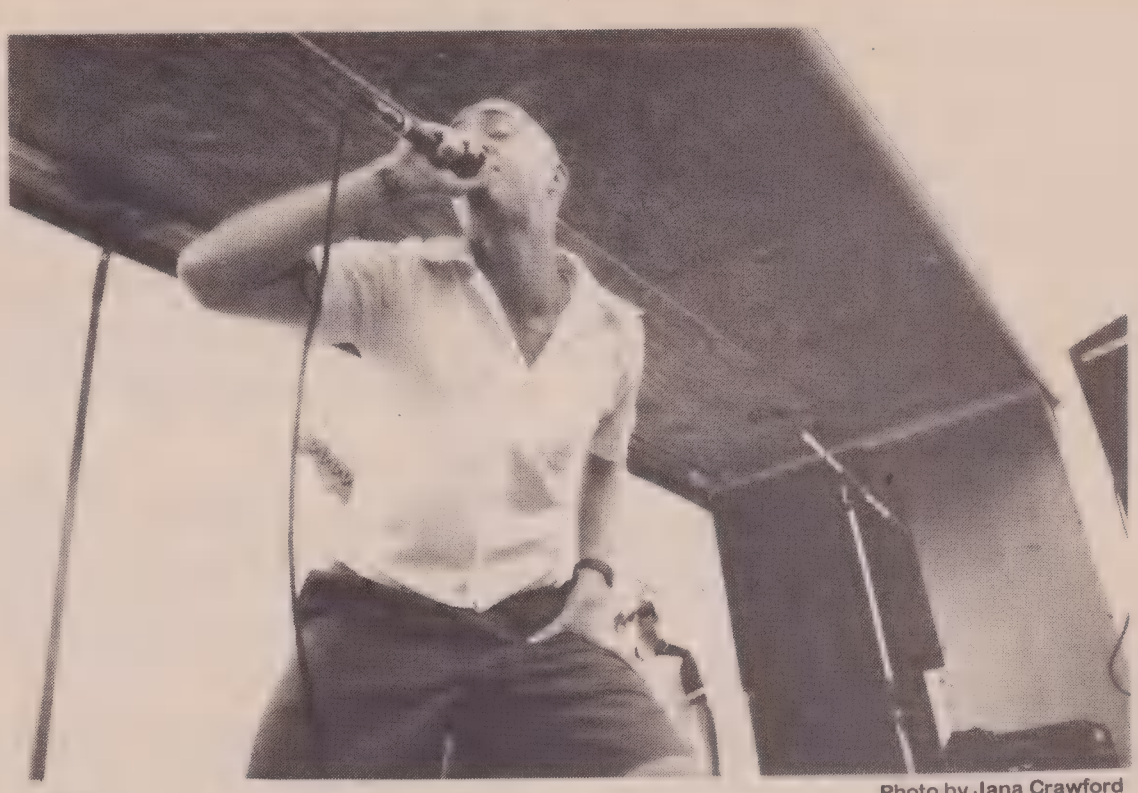


CIV

Photo by Jana Crawford

much these days. Pretty female vocals buzzy guitars. And that may be a problem. The vocals were too high in the mix and the guitars practically buried. Nothing revolutionary here, but decent for what it is. - Paul S.

BELLADONNA (Mausoleum Records, 18 East 53rd ST., N.Y., N.Y. 10022) On their bio, said that Joey Belladonna changed his style of singing, but I'd have to disagree with that. It sounds like ANTHRAX vocals, with totally band playing. The songs have some good beginnings, but by the middle of it, it loses all its direction. The impression that I got was that this album kind of rushed; it could be better. -Phil P.

BEN FOLDS FIVE (Caroline) Reminds me of Billy Joel or something. Maybe it's the prevalence of piano. It's not that bad, really, in fact it kind of grew me, and the 70's feel-good melodies did make me smile. - Jamie T.

BIG ANGRY FISH (Beluga, PO Box 146751, Chicago IL 60614) Basic formula college-rock with pseudo-catchiness. The only problem is that the singalong choruses make want to do anything but. - Jamie T.

BIG DRAG (Only Boy Records, P.O. Box 309 Austin TX 78767-0309) A three piece from San Antonio Texas, who play catchy blend of Ramoneseque melodies mixed with lo-fi sounds of 60's surf bands with sweet vocals buried below the guitar. bad, but original either -Rick K.

BIG HOT SUN - 2000 Years (Wonderland Records, 374 Treadwell Street, Hamden, CT 06514) Big Hot Sun leaves me cold. I just can't understand why many bands these days try so hard to sound other bands that make big on MTV. they're only in for the money, they might as well pack up and go home. Because that's what this sounds like. - Paul S.

BIG SUGAR - *500 Pounds* (Silvertone) This combo manages to merge a hell of a lot of styles into one surprisingly enjoyable concoction. They have added parts of blues, guitar fuzz and other styles including rockabilly and folk to create this enjoyable album. This is highly enjoyable music, and a large part of the credit goes singer/guitarist Gordie Johnson's growling twang and slide guitar charm. - Jamie T.

BIRTHDAY GIRL - "Fkuffy" EP (Deadbeat Records, PO Box 313, Southampton, PA 18966) Put the Go-Gos, Josie Cotton, a couple of black beauties, and the liquid essence of your high school angst into blender. Now, drop-kick the whole thing out the window and you've got Birthday Girl. Jennifer Chaki sings like the girl who smiled at you in homeroom and then decked you in third period when you tried to impress her with your sarcastic wit. Truly excellent over George Bond's pop precision guitar melodies. A terrific follow-up to last year's seven-inch ep, especially "Eyeshadow" and "Blame." Everything clocks in at 2 . to 3 minutes. Stop the insanity. - Alex S.

BLACK MARKET FLOWERS - *Thicket* (Boy's Life, 6831 Delangpre Ave., Holywood, CA 90028) While the first full song on this CD is kinda cool in a Jawbox-like post-emo sort of way, the rest of the CD is nothing than typical, generic, alternative rock. There's a couple of ballads that are particularly bland. - Paul S.

BODECO - Calling All Dogs, (Safe House, PO Box 5349, West Lebanon, New Hampshire 03784) Straight ahead rockabilly with a somewhat gruffer than usual singer. Nice interplay between the two guitars' riffs and fills. Swings effortlessly from rocking to moody and from vocal to instrumental. There's nothing new here, but some things don't need to change. Buy it if you like rock-n-roll. - Pat W.

THE BOGUES - *Stereo Sound Blast* (Casino Music, 881 Ponce De Leon Ave., Atlanta, GA 30306) I can't get rid of the feeling that many of these songs have appeared in movie soundtracks. Especially "Better Than I Am", which sounds like it could have come from one of those British mod-influenced movies of the 60s and 70s. As a matter of fact, alot of this music sounds like an updating of the mod sound, blended with bar band rock and roll. The quality of the musicianship is high; the vocals smooth and on key. of the lyrics pretty humorous, too. Overall, it's pretty fun album, but its almost too perfect. Maybe touch plastic. - Paul S.

BOSS HOG (DGC) This CD is mixed bag. Some of it is pretty good punk rock, fast, loud, raucous, such as the first track, Winn Coma. But some of is just ordinary grunge, destined to become a video clip on the next series of Beavis and Butthead, like "Green Shirt". And of is plain bad, like "White Sand". There's also out-of-place tracks such as "I Dig You", which is quieter, more interesting sort of oddball song. "Texas" is another one of these, with strings and piano, with a Phillip Glass-esque minimalist quality to it. This is probably the best track on the CD, in my opinion. Fans will definitely want to pick this one up. And if you're not fan, it might be worth a listen. The good and average stuff outweights the bad. - Paul S.

BOYRACER - *More Songs About Frustration and Self-Hate* (Slumberland) Let me pull your coat about twenty odd songs that renew my small faith in this tepid indie-rock ghetto. The intertwining basses, heaps of distortion and pop destruction all seem new and affirming in ways others have ceased to. With two basses on most of the record, crazy rhythms and

Stewie's whine and yelp to contend with, cynical humours and foul-moods dillute. "That's Progress" is embedded in my permanent mental mix-tape. Get this for your birthday. - George C.

BRAINDEAD SOUNDMACHINE- *Give Me Something Hard I Can Take To My Grave* (Oblivion, 1660 E. Herndon Ave. Suite 135, Fresno, CA 93720) Sample laden techno-grooves with ethereal vocals somewhat akin to Curve. There is not enough power in these tunes to re-route your nervous system but they're okay for a simple scalp dusting. It will be interesting to hear more from Braindead Soundmachine in the future if they uncover the secret that seperates the good electronic bands from monotonous background music. Sometimes quick, sometimes ambient, but never quite enough to do the trick. -Greg M.

BRIAN JONESTOWN MASSACRE - *Methodrone* (Bomp Records PO Box 7112 Burbank, Ca 91510) Heavy nod drone music from San Francisco. Perfect soundtrack for those nights of the nod, whatever your choice of inducer may be. Though these guys have a sound of their own, they definitely owe more than a debt of gratitude to bands like The Stooges, Spacemen 3, Flying Saucer Attack, My Bloody Valentine, etc. Caution: Do not attempt to drive or operate heavy machinery while under influence of this record. Has been known to cause altered states of consciousness. I warned you..... - David B.

BRUTAL JUICE - *Mutilation Makes Identification Difficult* (Interscope) Noise-Rock with elements of Punk here and there would probably describe this CD best. The singing is the majority of the album sort of reminds me ofou Koller (SICK OF IT ALL). It's an intense album with lots of hard riffs and very energetic vocals. -Phil P.

BUCK O NINE - *Barfly* (Taang 700 Pismo Ct San Diego CA 92109) WOW, more Ska in the 90s.Is this a mini revival or what? Anyway, what you have here is harder edged ska (Boston Style?), meaning faster and more upbeat than usual, with harder, punker guitars thrown in. Mucho horns too, which always adds. Anyway, they cover Pass the Dutchie by Musical Youth and Teenagers from Mars by some obscure NJ group. So if ya like dancey Bosstones-ish stuff, this stuff will stick to the roof of your mouth. - Mr. G.

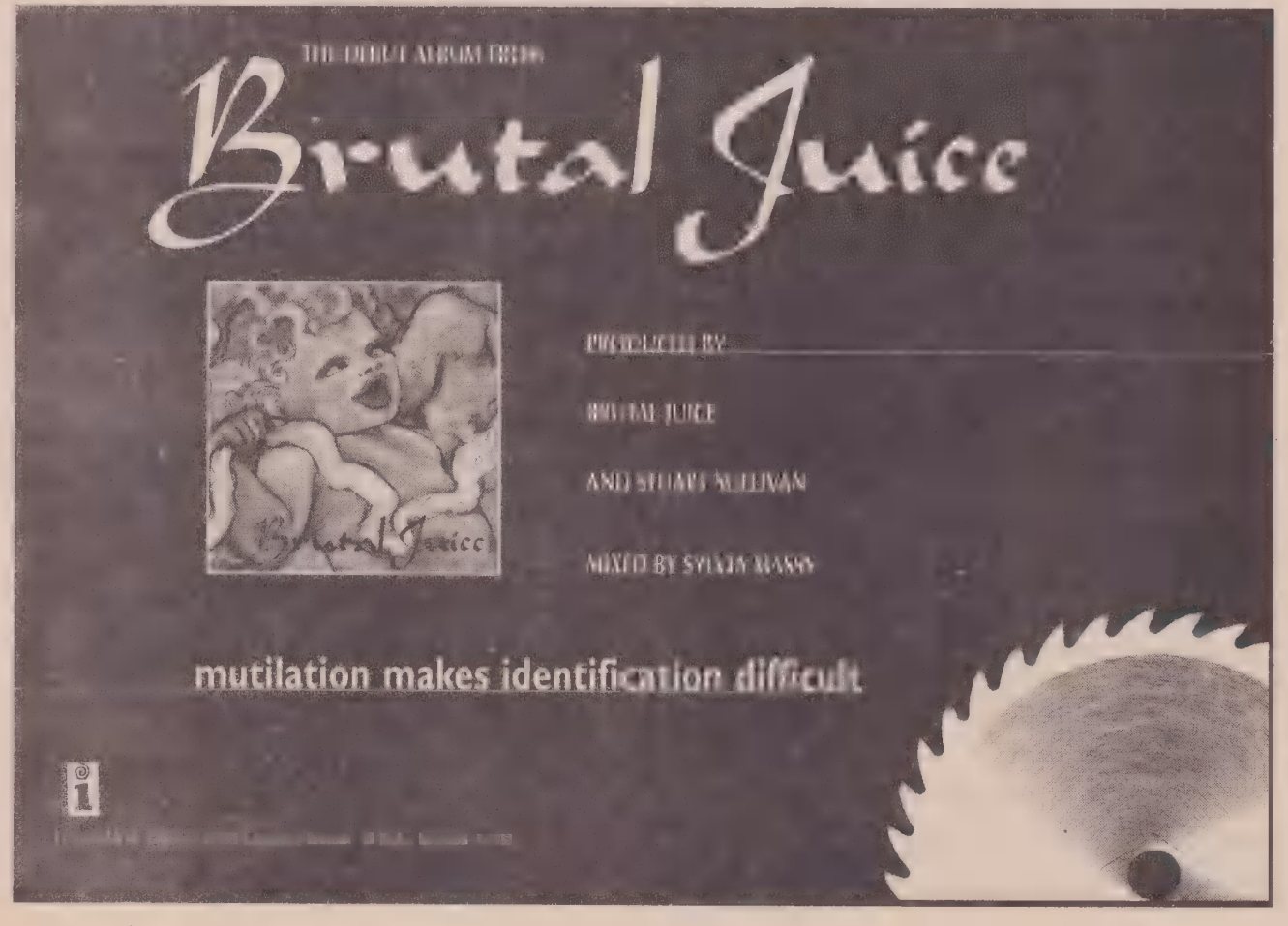
CAMPFIRE GIRLS - "Mood Enhancer EP" (Boy's Life/Interscope) Sterotypical, breathy, angst-filled vocals over generic alternative music. Zzzzzz... - Paul S.

CAPSIZE 7 - *Recline And Go* (Hep Cat Records P.O.Box 17022 Chapel Hill NC 27516) About 2 years ago I got a 7" in my mailbox. I didn't pay much attention to it. 99% of what zine editors get in the mail is shit. Anyway, that 7" was that 1% with a vengeance. The band was Capsize 7 and their sound blew me away. They had a sliding emo feel with a haunting guitar sound. Anyway, Jim was kind enough to include their new CD in my pack this month and its a real winner. The same but better and more of it. This is music to be sad to and that's not a bad thing by far. - Mr. G.

CARS GET CRUSHED - *Drag Explosive* (Deluxe PO Box 14205 Berkeley, CA 94712) These favorite sons of Oakland, like every other CA band, could be compared to Drive Like Jehu. I don't think that limits the dialogue cause they got the goods and carve out their own path. Mike late of John Henry West does most of the slightly nasal singing whilst guitars wail and crunch off-melodies. The tempo changes and timing drops jaws and propel to a halt. Tight and controlled but just as noisy as their peers, these eight songs aren't genre-bound. - George C.

CHASTAIN - *Sick Society* (Leviathan Records,P.O. Box 745,Tyrone,GA.30290) I don't know if this qualifies as death metal,although the album opens with "I Know The Darkness," which contains the chorus: "I know the darkness,I know it well.I know the darkness,it's a private hell." A number of the songs are about religion and vocalist Kate French looks like a lascivious angel. David Chastain seems to have it all together (except for his liking the goons of PETA) and the guy can really play a mean guitar. The album is mostly driving guitars behind French's amazingly deep, driving, penetrating voice They borrowed a bit of Alannah Myles "Blue Velvet" on one track,to open it up. Everything else is very heavy stuff. But French can reach into your soul and yank it out.I Good release to blow the cobwebs out of the house,I'll tell you that! - Rodney L.

CHINA DRUM - "Barrier" EP (510) Records) These lads from the northeast of England "honed their fast, tight, hard and hook-filled brand of punk in a pig shed in the middle of a field to an audience consisting of a pair of donkeys and a flock of sheep." The result is pretty good. The A side sounds like the Hollies gone punk, while the B side is more of an American (read: Green Day) influence.



The only bit of dookie here is the meandering ballad "Biscuit Barrel," but you can tread carefully around it. - Suzanne T.

CHOPPER - *Madhouse on Castro Street* (Big Deal, P.O. Box 2072, Peter Stuyvesant Station, New York, NY 10009) The band's name and the CD title led me to expect something harder and, well, more interesting than this collection of innocuous tunes. The major vocal influence here seems to be the BoDeans, with the one who sings alternating songs with the one who rasps, but the musical influences are varied. One song sounds like an Irish folk tune, another like an English music hall number-cum-ballad. There's a little bluegrass here, an Allman Brothers guitar lick there, a church organ and pedal steel in one song and a military drumbeat in another, but what's the point? The name of the record company says it all. - Suzanne T.

CIV - *Set Your Goals* (Atlantic) Ex-Gorilla Biscuit Tony "Civ" Civorelli is back leading this pack of NY/HC veterans through a collection of tunes that range from ultra-catchy pop with Bow Wow Wow beats ("Set Your Goals," Can't Wait One Minute More") to fast, thrashy numbers that recall the old Sunday hardcore matinees. Not surprising that everyone in NYC fell for this band instantly; nice to see the rest of the country seems to dig it too. - Jim T.

CLOWNS FOR PROGRESS - (Flipside Records PO Box 60790 Pasadena,CA 91116) I wanted to like these guys when I saw their picture on the back of the album. White lounge singer tuxedos and clown make-up. Very classy. And after I listened to it the first few times, I hated it. But I kept at it, and now I actually like it. I've actually started listening to it daily! The songwriting is really good, Sometimes reminding me of The Clash or The Dead Boys, or even The Replacements, but most of the time I think of The Who, which is the words of Martha Stewart, is a good thing. And they do a cover of The Kids Are Alright . The vocals have a tendency to go over the top, sort of like Elvis, but the more I listen, the better it sounded. Hell, these guys kick ass! They do some ballad-y type stuff that is also really good. One of 'em actually made me cry, hitting a little close to home. I bet these guys are unbelievable live. - David B.

COCK SPARRER - *Run Away* (Rotz, 2211 N Elston Ave, Chicago IIL 60614) New 7 song release from Oi! vets. 3 live tracks of old stuff, plus a new version of their classic Sunday Stripper . Pretty uninspired stuff, and from the looks of their live shots, they're as bored as I was listening to this. I've always liked most Oi!, and Cock Sparrer is no exception, but they should have let it rest. I can't even recommend this to the biggest fan. You'd be better off digging out their old shit. That's what I did. - David B.

COCOBAT POSITRACTION (Toy Factory Inc Nissek-Shibuya Shibuya-KU Tokyo Iso Japan) This here's Japanese punk that seems to draw in influences from all over the place. the band has elements of thrash, mosh, funk and surf, all mixed. Things tend to get a bit off balance at times, but all others, everything just blends perfectly. Oh, and the cover is drawn by that Pushead guy, who can draw up a storm. - Mat G.
A terrific disc of aggressive and technically sophisticated metal of the Pantera variety, only with Les Claypool-style bass and some vague quality I can barely understand but which made me think of Jesus Lizard. While most of this is instrumental, what lyrics you can hear are wonderfully surreal, as is the packaging. Overall, I love this. - Bill L.

EDWYN COLLINS - *Gorgeous George* (Bar/None Records, PO Box 1704, Hoboken, NJ 07030) This former member of Orange Juice has been putting out solo material in Europe for the past several years. This is his first US release in all that time. Now, I'll admit that, while I liked the ocassional Orange Juice song, I was never a big fan. But this album is plain awful. Lots of crooning, lots of Euro-alternative-rock stuff. Yeah, he's topping the charts all over Europe, but so what? - Paul S.

COLORED GREENS - *Shit Is Right* (333 Berry St, Brooklyn NY 11211) This is grunge, not in the "Seattle" sense but grunge like you find stuck to the floor of the men's room in your favorite seedy gin mill. Interspersed with sampled death threats, white trash domestic violence, and other delights, these songs combine sub-Stooges guitar drool with low-brow vocals about getting drunk and fucking up. Rockin'. - Jim T.

COOLIES - *Take That You Bastards* (Casino Records 881 Ponce de Leon Ave. Atlanta, GA 30306) Double CD set containing both albums from these Atlanta jokesters. Though no longer around, and one of the best live bands I've ever seen (Once I saw 'em play in karate outfits), I'm glad someone decided to re-release these two long outta print gems. The first album, *Dig?*, is a hilarious album of Simon and Garfunkel tunes done in their inimitable style. Kinda punk, kinda hard rock. The second album, *Doug*, (get it? Dig Doug), is a rock opera about a skinhead who murders a transvestite short order cook, gets rich by publishing his victim's recipes, becomes paranoid, falls into substance abuse, and ends up on skid row. One of these guys is in lounge act Donkey, and a couple of the other guys are in blues-rock band Mighty Fine Slabs. These guys

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[illegible] one of a kind. - David B.

THE CRASH - *Groovin' Hard-* (Creep Records) yippee! i love [illegible] Packed with emotion in every song, the crash [illegible] got to be one of my [illegible] favorite bands from the east coast! Really melodic, fast, catchy, heartfelt tunes all about girls, brake-ups, lost dogs, and being lonely. Get [illegible] one now, [illegible] [illegible] hit! - Dave B.

CREASE - *Interference* (305 Music, 1791 Blount Rd. Suite 712, Pompano Beach, FL 63069) [illegible] and chunky punky metal with tight [illegible] and a good sound. Some anthemic catchiness contained on tunes like "I Don't Think So". A [illegible] years ago this probably would have gone balls out, but I don't know if the winds are blowing for energetic metal rock now. You [illegible] know. - Jamie T.

THE CRITICS - *Braintree* (Black Vinyl Records [illegible] Sheridan Rd. Zion, IL 60099) - Surprising collection of Beatlesque pop songs from [illegible] I once [illegible] [illegible] Danny Bonaduce infomercial on [illegible] night TV. I didn't think they [illegible] a real band. They [illegible] have [illegible] picture [illegible] Danny Partridge Bonaduce rockin' out on stage [illegible] them. And he's playing bass! Is it really Danny Partidge? I'm getting

Garden Variety Photo by Shawn Scallen

away from the issue [illegible] hand. These are great pop songs, and I really [illegible] this album. At times, Cheap Trick and Big Star creep into the mix, making it [illegible] more enjoyable. I have [illegible] real weakness for good pop tunes, and this one's full of 'em. These guys would have been gods in the 70's, at [illegible] on AM radio. - David B.

DANCE HALL CRASHERS - *Lockjaw* (510 Records, 5299 College Ave., Suite E, Oakland, CA 94618) Up-tempo, bouncy, ska and punk-influenced music, with no-nonsense, nicely harmonized vocals. I dig it. - Paul S.

Y'know, it's a good question - [illegible] happened to Ska in the 90s?The 80's had spawned [illegible] great bands that all fit under the loase umbrella called "Ska." The Dance Hall Crashers [illegible] one of them. Anyway, most of those bands dissappeared. But not the Crashers. And they are rad [illegible] ever. The music is fast, with an uppity jumpy beat [illegible] rhythms. Plus they have two female vocalists who harmonize with each other. It's fun fun fun all the way. - Mat G.

DANCING FRENCH LIBERALS OF [illegible] - *Powerline* (Revenge, 2602 NE 65, Seattle WA 98115) I was a bit apprehensive about dealing with this first release by [illegible] surviving members of the Gits (whose Mia Zapata [illegible] brutally murdered some time ago,) reluctant to write an ultimately irrelevant "review" of someone else's emotional cartharsis. However, I do feel justified in trying to express the impact [illegible] something of this nature had on me personally. First, there is a constant theme of bitterness here, ot really surprising but it does get a bit oppressive and makes it hard to sympathize. The desire for revenge is the only feeling expressed repeatedly, and combined with the type of music this band plays (which wouldn't be out of place on [illegible] catchy punk label like Epitaph,) it [illegible] [illegible] quite powerful. However, only "New Drinking Song" and Mia Zapata's own words on "Daily Bread" actually invoke a sense of loss, a feeling I can truly relate to. - Bill L.

DANDELION - *Dyslexicon* (Ruffhouse/Sony) The sophomore effort from Philly's great grunge hope. Many dismissed their first CD [illegible] a Seattle bandwagon tagalong, but *Dyslexicon* should change some minds. The elements of Nirvana, the Monkees, Supersuckers, and Philly's own [illegible] Drops all show up in the mix, with [illegible] punk-collides-with-retro-glam feel that is very cool. This band is findingits feet and with singles like the pop-punk drug trip "Weird-Out," things [illegible] looking up in the city of Philthadelphia. - Frank P.

DANDY WARHOLS (Tim Kerr, PO Box 42423, Portland, OR 97242) Well, maybe this kind of [illegible] retro pop has enough of a different feel in Oregon to make it special, but I'm tired of it. Besides, I'd rather hear the 360s out of Boston than this. Like the 360s, the Dandy Warhols have a deep-voiced [illegible] belting it out, and like the aforementioned band, it's really not all that impressive after a few tracks. And another thing, when you think of [illegible] pun, no matter how funny it seems at the time, remember: IT WILL NOT MAKE A GOOD NAME FOR YOUR BAND. And you'll be stuck with it. If you like your psychedelics empty, here's a good pick. A friend of mine, in all seriousness, described this as "the perfect background music for data entry." - Alex S.

DEAD HOT WORKSHOP - *1001* (Atlantic) These Arizona rockers were not only comrades of the groovy Gin Blossoms [illegible] few years ago, but they also both possess similar musical sensibilities when it comes to their southern roots rock stylings. This is enjoyable to [illegible] in the same way that the Blossoms "New Miserable Experience" disc was. Both have a slightly forlorn pervading tone to them, and [illegible] though the singer maybe sad, the infectious melodies linger in your head and keep you smiling all day. - Jamie T.

dEUS - *Hotel Lounge (be the death of me)* (Bang) - Import CD - Not only [illegible] dEUS the hottest property to come out of Brussels recently, but they have included some hella fine art work on this limited edition EP. [illegible] contains prints from the covers of 4 singles and the *Worst Case Scenario* album, most of which I believe [illegible] drawn by Rudy, the guitarist. "Hotellounge" is a slow and melodic number with some rumbling guitars and a particularly catchy hook. This was the band's encore when I saw them in London and the crowd went wild. Also contained are [illegible] live version of "Jigsaw You," which captures the spontaneity of the and its varied musical repertoire. This version of this introspective, slow number contains a sparse piano and strings background, which [illegible] quite enjoyable. Finally, "Whose Vegas (Is It Anyway)" typified the eclectic musical stylings of this band by highlighting varied tonal directions and stream of consciousness lyrics. - Jamie T.

dEUS - "Suds & Soda" EP (Bang) Mixing indie rock like the Pixies with [illegible] swet touch of violin with every other ingredient under the sun, the end result of any Deus track is very "special," a word you often hear describe this Belgium group. This EP includes tracks from their *Worst Case Scenario* album, from the lilting melody of "Hotellounge" to the powerful crunch of "Suds [illegible] Soda," to the last and perhaps best track, "Via," which is more of [illegible] straight-ahead rocker that reminds me of the golden days of the 80's punk scene. Pique your interest? Try to find *Worst Case Scenario*, available in America on Island. - Jamie T.

DJINN - *Radio Beirut* (Rulin Records) The first release from these Utica NY'ers tight instrumentalization with lyrics that tell a story but [illegible] pervasive lack of energy prevails throughout. Didn't I read something in the last Jersey Beat issue about there being an overabundance of mediocre bands out there? - Tom B.

DIE CHEERLEADER- *Son of Filth* (Human Pitbull) With the guitar work and vocals being man-handled by three European beauties, Die Cheerleader pushes confrontational femrock [illegible] the map. A great deal of songwriting talent makes these 10 songs... dare I say "Intense"? More agressive than PJ Harvey menstruating, kinda what I imagine Lucsious Jackson would be like after being struck by lightning. Henry Rollins really digs them... Take that for what it's worth but definitely check this band out. -Greg [illegible]

DIRTY THREE (Touch and Go PO Box 25520, Chicago,IL 60625) Dark, brooding instrumental trio led by violinist Warren Ellis. Guitars and drums round out the trio. It's next to impossible [illegible] pin their sound down. Swampy works. So does sad, but so does dangerous. This is intensely moody music that wouldn't [illegible] out of place as [illegible] soundtrack to a,Flannery O'Connor novel. Beautiful, but scary at the same time. I have hardly taken this outta my CD player since I got [illegible] in the mail. Violinist Ellis has done time with Nick Cave, playing live with the Bad Seeds, as well as playing on Let Love In and the [illegible] Murder Ballads . I can't recommend this one highly enough. This whole

thing has a dark feel to it, but in an ambient sort of way. I can't pin it down. You'll just have to hear it for yourself. Go buy it... - David B.

DOC HOPPER - *...Ask Your Mom* (Ringing Ear) Angrier, faster, and a little thrashier than your usual pop/punk combo, Boston's Doc Hopper turn in their finest LP to date. I've said this before, but Chris Pierce has the *perfect* snotty voice for this kind of vocal, and the band chugs along behind him with energy to spare. And who else could write two songs, one called "Figoli" and one called "Spicoli," on the same album? - Jim T.

DOLOMITE - *Easter Somebody* (Thrill Jockey, PO Box 476794, Chicago IL 60647) Mostly moody and bluesy, slow-paced lo-fi sound. Musically, this reminds me a bit of Come, or maybe Television playing the blues. Not much here for action lovers, but does provide a decent soundtrack for the anticipation of winter. - Bill L.

DON CABALLERO - *Don Caballero* 2 (Touch and Go) The liner notes in this CD proclaim that "Don Caballero is rock not jazz." Yet, there are elements of jazz present in this music. But yes, on the continuum with rock at one end and jazz at the other (with fusion placed in the center), Don Caballero most definitely is toward the rock end of the spectrum. That said, this album is chock full of damn fine instrumentals which are experimental, yet always remain within the structure of a song. They are sort of like the Birdsongs of the Mesozoic of the '90s, if you will, but without the keyboards. Recommended. - Paul S.

D.O.P.E. - Resination CD (Anti Gravity Records! inc., Box 463, 1573 N. Milwaukee Ave., Chicago, IL 60622) Caught somewhere between the Bad Brains and Living Colour, but without the hardcore or the funk. What does that leave you? Not much. Pretty straight forward hard rock with a singer reminiscent of Soundgarden. - Pat W.

DRAGKING - *Kill Yr Boss* (Imp Records PO Box 34 Portland, OR 97207) Weird, almost skronk, noisy free jazz punk. Noisy feedbacked guitars with tape loops and samples and horns . At times I was reminded of everyone from Flipper to Steelpole Bathtub to Captain Beefheart to Dead C ...I don't know how to begin to describe this one, a cohesive strand evading me throughout. Don't get me wrong, I liked this, it just can be, how can I put this, challenging. An all out aurual assault. There are saxes everywhere...Then outta nowhere comes a cover of the old dub tune of King Tubby's. Maybe I don't get out enough.... - David B.

THE DWELLERS - *Whatever Makes You Happy* (EMI) The debut CD from this Larchmont, NY band features fun, infectious and lively tunes about everyday life. Depression and the solitary side of life are issues that get John Andriani's (lead vocals) wry and intelligent treatment. This CD is produced by Tony Visconti the person who brought us Iggy Pop's "The Idiot" and T Rex's "The Shredder". The honesty of the lyrics is to be appreciated. - Tom B.

EATER - *All Of Eater* (Cargo Records 4901-906 Morena Blvd. San Diego, CA 92117-3432) Great 28 song compilation from one of the first British punk bands circa '75-79. Gathered here is their two full length album, singles, and some rare tracks, including covers of The Velvet Underground's Sweet Jane and Waiting For The Man and David Bowie's Queen Bitch. Snot nose three chord punk n' roll from one of the most historically important but often ignored punk bands of the '70's. Crucial punk rock from a pioneering group of the genre. Don't pass this up even if you have to steal it. - David B.

EDSEL - *Techniques of Speed Hypnosis* (Relativity) Wow, a 21 song CD! Tho' eight of the tracks are more like sound bytes clocking in at between 9-43 seconds. Eclectic influences from neighbors Shudder To think and Jawbox to brit pop and garage. This album will leave fans of quirky guitar pop in XTC. It's not entirely my cup of tea, but since the CD came in a cardboard envelope, as opposed to a jewel case, the trade in value is nil, so I'll keep it. It's a good pop record. - Shawn S.

ENCHANT (Magna Catta, 208 East 51st ST., #1820, N.Y., N.Y. 10022) EXCELLENT! That's all I can say. A very smooth sound, amazing production, lots of weird sounds and instruments. Sounds a lot like old RUSH, only a little bit slower. It's basically Progressive Rock with a few touches of their own. Very good CD. -Phil P.

ENDPOINT - *The Last Record* (Doghouse) I haven't heard their first records, but judging from this five song EP of melodic post-hardcore instrumentation with sung vocals, I'd assume they used to be a pretty powerful hardcore band. If you're a completionist fan or into the whole folk-core (Farside, Sensefield etc.) thing then you probably already have this. - Shawn S.

EVE'S PLUM - *Cherry Alive* (Epic) On their 3rd release, Staten Island's gift to major labeldom blossoms from a nondescript Blondie knockoff to... a really good Blondie knockoff. New Wave a' go go, minus the sarcasm, irony, and camp. If they ever develop a personality to go along with the newfound chops, watch out. - Jim T.

EVERREADY- *Reinheitsgebot* (Liquid Meat) It's sorta like cop tv shows, there's a lot of immatations out there but there's only one Chips. Well, Everready are the CHIPS of the underground music scene. Who ever said pop punk was dead is an idiot or hasn't heard the latest from this CA three piece. 15 in your face kick ass (great) songs! - Dave L.

EVIL STIG -(Blackheart/Warner Bros.) Sometimes in the midst of tragedy, a strength or bright spot will shine through, and this is a perfect example. By now, everyone knows the story of Seattle's Gits. After a show in July, '93, lead singer Mia Zapata was brutally raped and murdered while walking home; the killer was never found. Fast forward to March, '95: Matt, Steve, & Joe (the remaining Gits) join forces with Joan Jett to play some shows and keep Mia's spirit alive. The result is this masterpiece live/studio lp. The band rips through Gits classics and some Joan Jett songs, and Joan has never sounded this good. Her voice and emotions pour out of this shiney plastic disc. If you thought punk was getting a bit sterile with all the faked angst going around, pick this up and you'll have faith again. Proceeds from this CD go to the Mia Zapata Investigative Fund until her killer is found; additional funds benefit groups dealing with curtailing the abuse of women. (To donate to the Mia Zapata Investigative Fund, write 1202 E Pike St. #1221, Seattle WA 98122.) - Frank P.

EXCEL- *Seeking Refuge* (Malicious Vinyl) These guys hail from Venice, California, the same scene that spawned gangsta/skate bands such as Suicidal Tendencies and Beowulf, and much like those two bands Excel played a high energy blend of thrash metal and hardcore. And much like S.T. and Beowulf, Excel has moved in the metal/hard rock direction instead of moving toward hardcore punk. They say they've "grown" musically, now don't get me wrong, I too think that bands should continue to keep the listener guessing and not stagnate with time.But in the case of Excel that sometimes doesn't always hold true. - Rick K.

FALLING WALLENDAS (IMI, 541 N. Fairbanks Court, Chicago, IL 60611) More geared-toward-MTV-play lowest common demoninator retro psychedeli-crap. So what if they 'rock out,' the Troggs rocked but I'm not putting my 'Wild Thing' single on the turntable very often, if at all. Turn the channel. Don't buy the lie. - Alex 'the big meanie' S.

FARPLUNG - *1125000 Feet Per Second* (Flipside) A blend of electronic synth-techno avantgarde aural landscape interspaced with the occasional sample. Very trance inspiredmuzak that easily grows on you if you can relate to this type thing. I don't listen to this style of music too often - but th is decent even if it has reall dumb artwork. - Tom B.

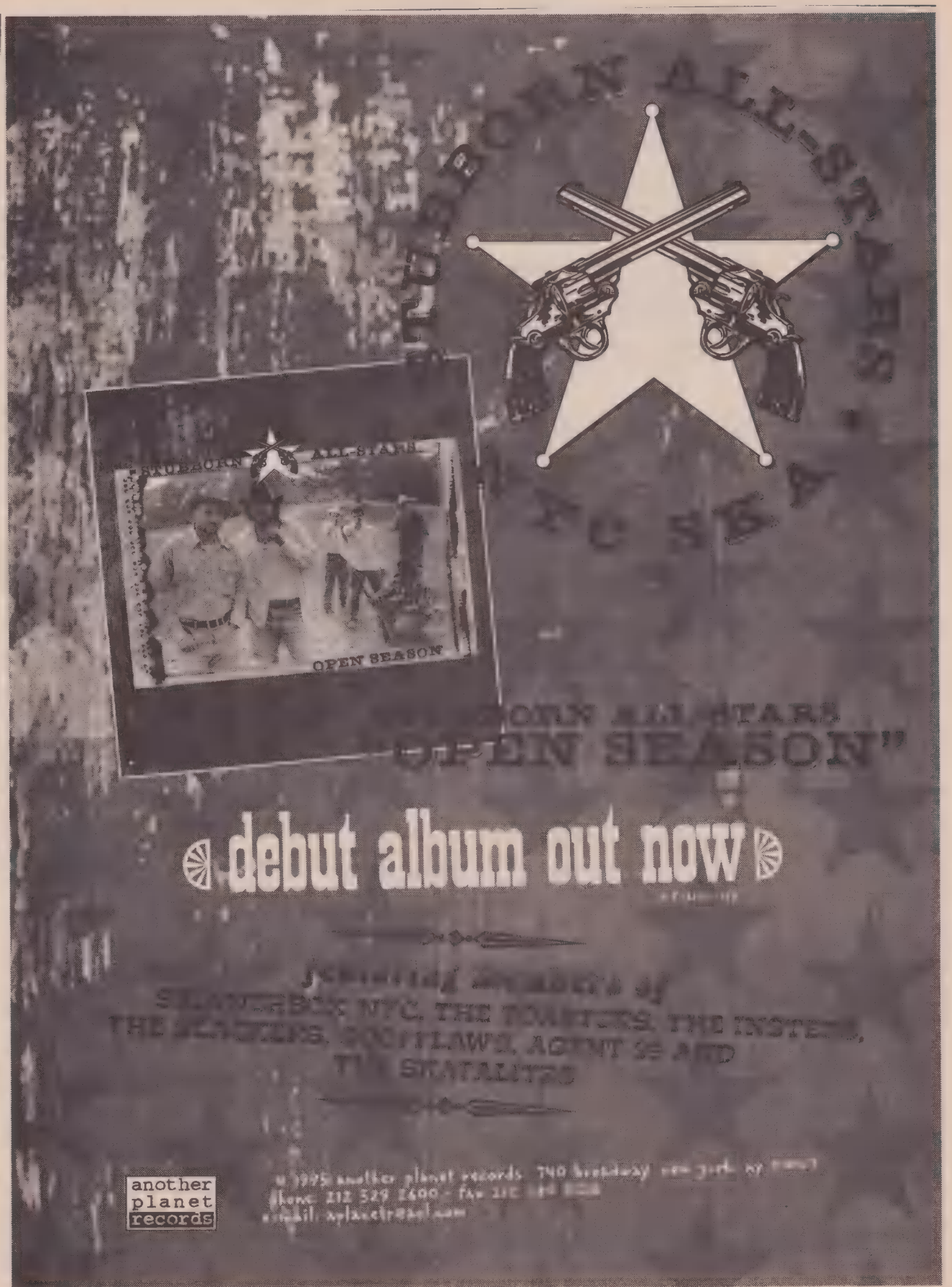
FEAR FACTORY - *Demanufacture* (Roadrunner) I had heard a certain amount of street buzz about how awesome Fear Factory were, so I was somewhat stoked to get this disc. But I played it several times and was not impressed by their mix of standard techno-thrash and off the wall goth passages. - Des Jr.

FEAST UPON CACTUS THORNS (F.U.C.T.) - (Westworld, PO Box 43787, Tucson AZ 85733) The band from AZ finally puts out a CD and golly, it's a keeper. Catchy and quick hardcore themes remain prevalent throughout this release, along with noisy business and a touch of funk. Stuff for almost any punk fan out there. - Jamie T.

Ff - *Lady Shoe* (Double Deuce, PO Box 515, New York, NY 10159-0515) This 12-song slab o' bent guitar pop, the first-full length release from this NYC quartet, will roar out of your speakers like the soundtrack gone wild from the movie that oughtta be made from the most fucked-up relationship you ever had. Standouts include "fog head," "horse head," and the last terrorizing bars of "killing me." Live this band shreiks with energy. I once saw singer/guitar player Tom Price on his knees, banging his forehead against his guitar and sobbing hysterically--no shit. It was so wacked I couldn't care less if it was real or not. And it still sounded good. The fact that this band owes a lot to ground broken by Husker Du in the eighties is no detractor. I mean, who doesn't? - Alex S.

FLAMING LIPS - *Clouds Taste Metallic* (Warner Bros.) While they used used to be able to kick out some jams (see "Unplugged" off of *Hear It Is* or "Everything's Explodin" off *Oh My Gawd It's...*") these Okies seem to have succumbed to druggy drift with heavy bits lumbering in and out of the haze. Like the the Butthoie Surfers, the inspiration seems to have been long sapped from them. - Des Jr.

FLEDGLING - *s/t* (TVT) Imagine a band that sounds kind of like a cross between Nirvana and Live, fronted by a woman with an undeniably radio-friendly voice (reminding me of the little bit of Melissa Etheridge I've been exposed to.) I'm not especially interested in it, but I'm sure someone could make a fortune with it. They do get an extra point for writing a song about Tom Waits. - Bill L.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FLOOD #9 - *Firenza* (Wonderland) An awesome debut from this unknown Brooklyn foursome, who started out a few years ago as another generic NYC funk band and have blossomed into one of the most eclectic and impressive unsigned acts in the city. The funk is still there on some cuts, but it's separated by spacey psychedelia, stomach-churning emotional screams, moody guitar noodling, aggro thrash, and anthemic guitar rock. There are a few too many jams and not enough uptempo raveups for my taste (less pot, more caffeine, guys,) but you have to admire their ambition, especially for such a young band (7 tracks clock in over a 1/2 minutes, and the epic "Everything Everything Everything," a better Doors tribute than anything you'll ever hear from Crystal Ship, runs 8:17!) Artyom "Tommy" Trubnikov's vocals will amaze you. When these guys push the envelope, they venture where no guido has gone before. Bravissimo. - Jim T.

FLY SPINACH FLY - *Classical Fear Conditioning* (Play Hard, [illegible] Street, Portsmouth, NH 03801) Heavy, crunchy guitars, bass, and drums mix with Beastie style vocals, and Chicago (the band) style horns, then they all switch to supah-funk complete with Shaft-esque guitars. And back again. And it all works. It not only works, it's pretty damn good. This CD-EP is way too short, though, at only 5 songs and 18 minutes, I could have gone for a full-lenghther. - Paul S.

FLYING SAUCERS (Propeller, PO Box 3010, Austin TX 78764) Catchy college ho-hum guitarry rock with good tunes and all that. Vague enough for you? So's the album, but I'd still recommend it. - Jamie T.

FOGGY NOTION- *Mission* (Sudden Records, 4501 Connecticut Ave. NW, Washington D.C. 20008) The fossilized term "college rock" must be dug up for proper classification of Foggy Notion. That doesn't leave me much for description, does it? Mild melody pop that jingles along to a mid-tempo beat and... well, that's about it. Includes a cover of Camper Van's, "Take the Skinheads Bowling." -Greg M.

FOR LOVE NOT LISA - *Information Superdriveway* (East/West) Imagine a more melodic and less bludgeoning Helmet. Imagine a slightly heavier Jawbox. Imagine four sweaty guys with goatees from Oklahoma City playing their butts off. Imagine what it must be like to be on a major label that doesn't know you're alive. My sympathies. - Jim T.

FUDGE TUNNEL (Earache Records). DAMN! Where the hell have I been the last couple of years? I heard of these guys awhile back, but never gave them a chance. Boy, am I pissed at myself! These guys rocked throughout the whole CD. This is a collection of their unreleased songs, and hard to find material. Raw sound and rough vocals. - Phil P.

G/Z/R - *Plastic People* (TVT). GOD DAMN! I was not expecting this from Black Sabbath's Geezer. I'm talking about 100% intensity! Double bass drums, aggressive vocals by Fear Factory's own Burton C. Bell, and a wall of crunching guitars. Word to the wise, don't expect Black Sabbath music or lyrics, but do expect audio mayhem and a change of pace. A definite two thumbs up! -Phil P.

GARDEN VARIETY - *Knocking The Skill Level* (Headhunter/Cargo) Better production and the band's growing skills as songwriters and arrangers makes Garden Variety's second album a knockout from first cut to last. Anthony Roman's raw, emotional vocals retain their cutting edge, while the band's sonic attack has matured, with more complex guitar sounds and some cool feedback effects. Most of all, these guys still plow through every song like their lives depended on it. You can't fake that kind of heart. Go get 'em, boys. - Jim T.

GRAND THEFT CANOE- *Bolivia+ Argentina=Paraguay* (Flurry Records) Quirky Anglo Pop in the tradition of XTC/Dukes of Stratosphere, except they're from the Great White North. Take off eh! - Rick K.

GRAVITYHEAD - *Spill* (Wonderland) Can you say "Modern Rock Radio," boys and girls? A virtual monument to the Butch Vig sound: big guitars, big hooks, and not a single original idea. - Jim T.

GRIMACE - *Is Nice* (110 Anita Dr., Egg Harbor Twp., NJ 08234-7522) An amateurish effort, replete with dull 70s cliches, including extended guitar solos. This band needs not only new material, but they need alot of practice. They sounded pretty sloppy sometimes, and need to tighten the sound somewhat. - Paul S.

GREEN MAGNET SCHOOL - *Illuminatus* (Sonic Bubblegum, PO Box 35504, Brighton, MA 02135) When you discover the truth is a lie, and your heart stays in your throat all day, this is a record to put on and let it run straight through your head like a melting freight train. Conspiracy theories abound: the masons, Queen Elizabeth, Illuminati... On the best cuts it really comes in the music. Here's an answer to your paranoia. Some of the tracks are a bit too chunky, threatening to turn this band's sound into just another heavy funk outfit. But elsewhere the closer this band gets to sounding like the bastard spawn of Test Dept., the more I like it. Fuck dance music--we've got to dismantle the state. - Alex S.

Hogan's Heroes

GRIFTERS "The Eureka EP" (Shangri-La, 1916 Madison Ave., Memphis, TN 38104) Lo-fi, my ass. Just because a four-track is the modus operandi of the band's recorded material doesn't mean they're bowing to some trendy, affected idea that bad is good. The sound quality on this disc is excellent. Jazz musicians and symphonies alike have sought truth through simplicity in recording. I'm tired of the bad/good debate about recording equipment--whatever achieves the sound you're looking for is what's best. Poor recordings happen more often when there's no thought. Grifters are not just throwing shit together-- they're using their brains and their instruments, and that includes the recording equipment. It really shows in this seven-song release. This rocks. There's breadth to the music. The listening experience changes from track to track. Grifters have a definite sound, but the songs don't all sound the same. And one other good thing about Grifters, you can hear the influences of rock n' roll's first 40 years but the band doesn't sound "retro." - Alex S.

GRINCH - *Eden* (Desperate Attempt Records) Layered Metallic feedback from Oakland, CA. The band's sound is a cross between h/c and h.m. - but, even with their lyrics about pain, suffering and failure, do not come close to "a unique sound that just may be about the most frightening overpowering thing that you have ever heard" - who writes this press release shit? - Tom B.

GRITHER - *All Smiles* (MCA) There's some interesting buzz pop going on here. The band consists of old Pedaljets members (I don't even know if that's relevent outside the midwest) but it's good stuff nonetheless. - Jamie T.

HAGFISH - . . . *Rocks Your Lame Ass* (London) Indeed they do, with 14 poppy punk songs in 29 minutes and 22 seconds! I defy you to sit still while you listen to this. The amphetamine rhythms, unexpected harmonies, and no-holds-barred lyrics remind me of a more mature (well, less immature) Green Day or a more cynical Figgs. But did they really have to sink to the level of "Stamp"? - Suzanne T.

THE HARDSHIP POST - *Somebody Spoke* (Sub Pop) Who the Hell says Canadians suck? Well me, sometimes, but not this one. The music these boys are spewing makes my ears happy. Could be described as eclectic altema-rock. There's something in here for almost anyone. I like the whining vocals and I like the chunky background beats keeping the melodies propelled. By golly, I like this. - Jamie T.

HARVEST THEORY (Springbox P.O.Box 1063 Benica CA 94520) Often, as I review records I watch TV, with the sound down, to help bridge my attention during some of the sleepers in the pile. Today is no different. Right now the WCW "Clash of the Champions" is on. I have gotta say this: Harvest Theory do not make a great soundtrack to overweight men on steroids, slamming into each other. This is not always a bad thing. Anyway, while Harvest Theory are from California, their sound seems to be an offshoot of what's been happening in D.C.over the last few years. The guitars have quite a Rites of Spring feel, while the vocals seem culled from the same genre of music. Anyway, if a band like this is likely to pique your interest, Harvest Theory have enough to make them a repeat listen. As for me, I'm going back to wrestling. Hulk Hogan just got jumped by four guys. Yahoo. - Mat G.

HASKELLS - *Hopscotch And Bourbon* (Flipside, PO Box 60790, Pasadena, CA 91116) One of several decent things about this recording is the trio sounds like they've been paying attention to all the great pop since the seventies that never made it onto videotape-- like the Descendents in their less-core, more pop-happy moments, or the Lemonheads pre- Dando monster myth. This band owns the label Power Pop without a trace of pretension or intent to defame. Unlike any number of other releases you can find in the stores, most with more money and bullshit backing them, the sound here is sincere. Sure, there's room for improvement, but it's the kind of record that leaves me waiting to hear the next release and makes me want to see them live. - Alex S.

HITTING BIRTH- *The Freest* (Will Records, 1202 E. Pike St., Suite 511, Seattle, WA 98122) Heavy pulsating tribal rhythms and guitar riffs, as well as some funky bass, horns, swirling psychedelic guitar leads and lots of chanting and spacey sound effects. Somewhere between CrashWorship and Jane's Addiction. - Rick K.

HOGAN'S HEROES - *101/3 of A Mouthful* (New Red Archives) Old School NJ Hardcore, for a change. Guitars that stop just short of being metal, rapid-fire vocals sung with almost manic urgency, "whoa-ohhh-oh!" choruses. Rawk and roll. Inspiration verse: "But there seems to be a pit still marching from the pit, some would always stand around but I dove into it." - Jim T.

HOLESHOT - *Glue* (51 Columbus Dr Franklin Park NJ, 08823) Well, this project is just neat. Holeshot was a really fantastic thrash band that played out of NJ for a few years. They had a real "Buy Our" sound, ya know what I mean (AOD, Bedlam, etc etc). Before they busted up, they recorded a bunch of new songs with their second vocalist. Those songs were released here, along with the nine songs off of their first two eps. Included for your pleasure is a 45 minute cover of a Circle Jerks cover. What a Bargain. - Mat G.

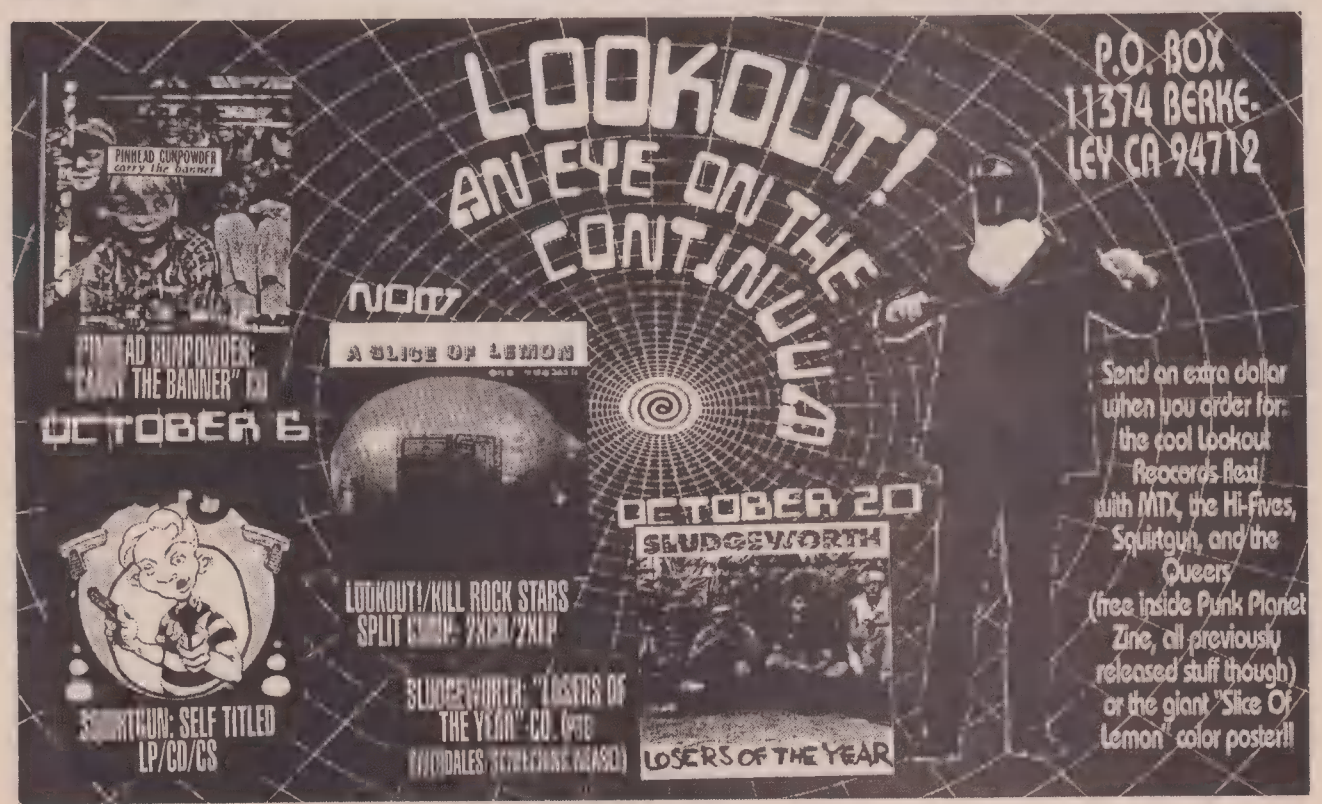
HOLIDAY - self-titled (March Records, PO Box 578396, Chicago, IL 60657) Holiday alternates between really nice, jangly, indie-pop and that noisy, fuzzy Brit-pop sound. But then they also throw in some unexpected curves. They make use of trumpets, bells, and synthesizers which give it, for lack of a better term, a Bacharachian feel. By this I mean that it has the feel of an album which could have been arranged by 70s pop song writer Burt Bacharach, had he been writing 90s pop tunes. I don't mean this as an insult at all, because it gives what might be ordinary indie-pop a uniqueness which sets it apart from the crowd. Interesting and cool music. - Paul S.

HOT DAMN! - *High Heels Slut* (Hell Yeah! Records PO Box 1975 Burbank, CA 91507) Hard rockin' punk trash n' roll band fronted by chicks with fuckloads of attitude. Songs about screwin', fuckin' and gettin' laid. Shit like this makes bands like L7 sound anemic . Songs like On Top , Gonna Whip It Out and My Pants Are Too Tight make this worth the price of admission. Add to that drivin' punk rock drag strip rhythm and straight outta the garage whacked out super distorto guitar and you got yerself a winner! These are the kinda chicks that'd make you quit yer job and steal from yer mom so's you can party all the time. - David B.

INDIVIDUAL FRUIT PIE - *Release* (Dot Dot Dash) Mellow indie lounge sounds abound - and considering the line up consists of a poet - not surprising. Hazy, hypnotic - I thought it sounded like an old Smiths record. I think I'll go mix myself a pitcher of martinis, put on my velvet jacket and listen to this again. - Tom B.

THE INTERESTING GUYS - *While You're Down There* (Irresistible) These guys - accordingto their press kit - have nudity, build bird houses, and play badminton during their stage show. They are fronted by a former Methodist minister and include members who are also actors. The music varies from pop to country to just plain annoying. I rarely agree with my wife when it comes to music, but when I said to her "this sucks", she took a listen and said "it really does suck." For those with far more eclectic musical tastes than I. - Tom B.

IRONLUNG - *What's Wrong?* (Meateater) Heavy street-sounding rock from N.J. featuring faces from several older suburban hardcore bands. It's an interesting CD because they combine the Heavy parts with melodic guitars. Songs like



"Down Time" and "Blood Shot" clearly describes what I'm talking about. Lots of riff changes, and street vocals. They're like a cross between Blitzspeer and L.A.'s Rhino Bucket , if anyone's ever heard of them. -Phil P.

JACKASS - *2A* (Atlantic) A band happy to have a record deal that they apparently named themselves after the guy who signed 3 them..."jangly" pop songs, plastic "world-weary" ballads, the cruddy funk-rock attempt--these guys go through the motions with little effort and even littler inspiration. The good is that they live in New York City, where there's a decent chance that they'll get run over by a taxi. (After this review was written, the band announced it had changed its name to the Dragmules - Ed.) - Dave Runlt

JAMES KOCHALKA - *Superstar* (Dot Dot Dash) He's a superstar only in his own fuckin' mind. "Listen to me as I pee" is about as intelligent as this waste of plastic gets - though "Hippity Hoppity I've got a heroin habit" also comes close. An extremely painful aural experience overall. The best part is the fact that most of the songs only run about a minute - unfortunately there's 34 of them - a must to be avoided. - Tom B.

JAWBREAKER - *Dear You* (DGC) So much damn commotion about the release of this album. Well all bullshit DGC crap aside, if you listen and listen to this album as many times as i have already, you can definitely agree in saying this is TOTAL JAWBREAKER! The lyrics are incredible as always, the melodies keep surprising me, accident prone is one of the greatest songs ever written, and overall, you still get the same Jawbreaker feeling inside as you did with all there other albums. Quit whining about what's punk and what's not, and go support a band whose music proves that they deserve to be a success! - Dave B.

JET CROWN DIXIE - Exit (Huel. records, PO Box 21134, Winston-Salem, NC 27120) Fuzzy, buzzy indie pop. Solid musicianship, quality melodies. Yet this is unlike any of the other fuzzy pop bands I've heard, such as Boyracer or the Ropers. Whereas these other bands have a bouyant feel to them, this band has a downright lonely, morose sound, even on the uptempo songs. Maybe it has to do with their avoidance of major keys. Decent stuff, this is. - Paul S.

JIMMY EAT WORLD -*s/t* (Wooden Blue, PO Box 1147, Tempe AZ 85281) Busy caffeine-driven hyperpop. I hear influences ranging from Bad Religion and Jawbreaker to Dag Nasty. Basically, choppy punk with yearning vox. Very good, but not great. - Des Jr.

JUNCTION - *a collection of random mishaps* (Art Monk Construction, PO Box 1105, State College, PA 16804) Born out of the "emo" movement, Junction were more mature and melodic than the typical emo band. But this doesn't mean that they were any less powerful. I say "were" because this is a posthumous collection of most, if not all, of the recorded output of this band that broke up in late 1993. This is music on an epic scale. Driving, intense, and melodic, all at the same time. And on a few songs, the vocals are kind of gothic-sounding. Gothic-core? This disc is highly recommended. - Paul S.

JUNE OF 44 - *Engine Takes To The Water* (Quarterstick, PO Box 25342, Chicago, IL 60625) A kind of ambient feeling came over me by about the sixth track (more ambient than melodic) as I listened to this record. At one point at the end of a song an ice cream truck drove by my window and the jingle sounded like it was part of the track's fade out. An intentional hum in another song made a great harmonic juxtaposition with a passing plane. I liked this effect. Jeff Mueller (Rodan) plays guitar and sings, along with Sean Meadows, and you can really hear the legacy of Slint. There's much angst and introspection this could have been made in the late eighties. A feeling of pretense and self-consciousness dominates the record, but if you like poetry readings you won't notice or won't mind. Doug Scharin's (Codeine) drumming is really exquisite and the percussive guitar technique kept my interest (and I don't mean tired-out "crunchy" half-metal shit either). Despite all partial compliments, I like this disc. Eight songs. Environmentally friendly. - Alex S.

KEPONE - *Skin* (Quarterstick, PO Box 25520, Chicago, IL 60625) Some interesting, sparsely arranged rock music, remeniscent of a heavy NOMEANSNO. Except that it often devolves into 70s cock-rock cliches, complete with the guitar licks and high-pitched screaming vocals. And that kinda ruins the whole thing. - Paul S.

KID WITH MAN HEAD - "Awful Terrible Horrible Head" EP (Black Pumpkin Records P.O.Box 676 Totowa NJ 07512) I'm always surprised when I come across a good new band that come from my area. So lets just say that I'm a little surprised right now. Kid Witb Man Head have a sound that combines the melodic charms of such greats as All, the Descendants and mayhaps even Dag Nasty. It's mid to fast paced melodic punk. Now my interset is piqued, I'll go and try to find them live. - Mat G.

KMFDM - "Juke Joint Jezebel (Giorgio Moroder Remixes)" (WaxTrax) I used to be a fan of these crazy German cats back in the day. I even saw them on their "Naive', (still a damn fine slab of vinyl I must say) tour. But since then, I am afraid it's all been down the proverbial hill. All the fire is gone and in its place the innocuous anonymity of mass produced dance music. Besides that, didn't goddamn Giorgio work with Janet Jackson? Good lord. - Jamie T.

SQUIRTGUN Photo by Justin Borucki

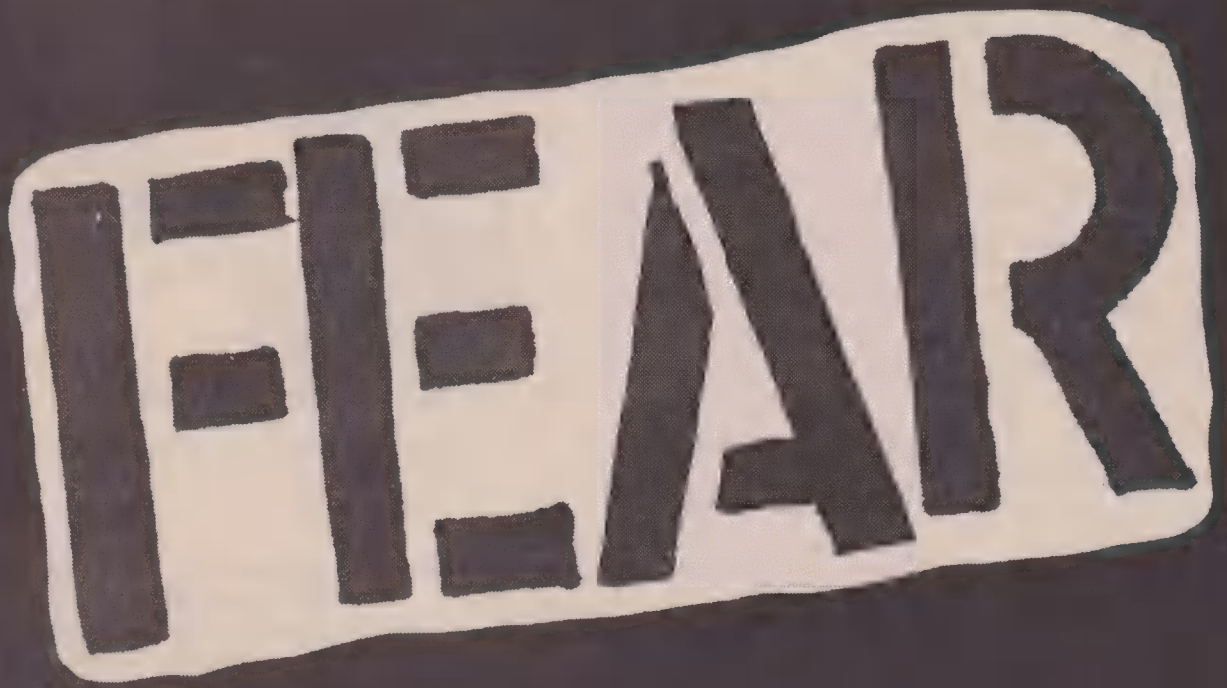
KRYPTONITE NIXON - *Live At Jawbone Cavern* (Flipside P.O.Box 60790 Pasadena cA 91116) Well, my first adjective with this one is slow. Sloowwww. Like Flipper slow. The songs are long and drawn out with a meandering guitar sound that is heavy and intricate at the same time. The vocalist sings some stuff I can't understand, and then lets the rest of the band go to work. Anyway, this comes with a CD ROM thing as well, but since I am hopelessly trapped in the 80's, I have no way of accessing it. Whatever. - Mat G.

LANCASTER COUNTY PRISON -(One Drinky Winky Records, 564 Sackett St, Brooklyn NY 11217) Ex-Alter Boy John Carruthers' vocals haven't lost any of their bite, even if his new combo prefers languid country licks over power-pop alternatunes. County-Eastern doesn't get any better than this. Yee-hah, and pour me another martini. - Jim T.

LEATHERFACE - *Cherry Knowle* (Rotz, 2211 N Elston Ave, Chicago IIL 60614) Oi! influenced hardcore circa 1983. The drunker I got while listening to this, the better I liked it. If you dig this sort of shit, get this at your earliest opportunity. I haven't really listened to this kind of stuff in awhile, but after hearing it, I dug out my old Broken Bones and GBH records. A couple of songs show some obvious Motorhead influence, and they do a great cover of Elvis' In The Ghetto that should be a punk classic. After hearing it, I can't figure out why nobody's done it before. Pretty fuckin' good record overall. - David B.

LETTERS TO CLEO - *Wholesale Meats & Fish* (Giant/Cherry Disk) Up and coming popster group f rom Boston who have managed to get their songs on Melrose Place and the current "Baby Sitters Club" movie. Kay Henley's vocals can be coyly seductive but annoying at the same time. The lyrics seem sincere if somewhat disjointed, yet can come across as almost being read of a lyric sheet. I loved them for a few songs but it started sounding the same after half way thru the CD. - Tom B.

Everybody needs to believe in something...



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LIFE OF AGONY - *Ugly* (Roadrunner) Even though I'm not too fond of their music, I heard their first album, *River Runs Red,* through a friend, and that's far better than this one. The production seems a little bit more "low-budget" on this one also, and the music sounds like just about any song on Type O Negative's *Bloody Kisses*. Maybe because ex-Type O-drummer Sal is in Life of Agony and co-wrote most of the music on the album. On a lighter note, they end the album with a gothic-like cover of the 80's hit, "Don't You (Forget about me)." - Phil P.

LIQUID LYNN - *No Sunshine* (DEAFicit Records 250 S. Creek Rd. West Chester, PA 19382) This PA combo offers forth some drab, albeit well played, metal punk stuff. Possibly comparable to Danzig (minus the biceps and heaviness), but then again not as good. - Jamie T.

LLAMASAURUS - Pollynose (Shake the Record Label, 598 Victoria, cp 36587 St. Lambert
Que J4P-3S8, Canada) Pleasant and enjoyable this CD is the kind of thing you'd listen to while sitting out on your back porch knocking back a few. Only occasionally does it try to rock with limited success, mostly this standard rock combo is content to just pick a groove and go with it similar to Guadecanal Diary. There's nothing spectacular here, but still I find it nice to listen to. - Pat W.

MACHINES OF LOVING GRACE - *Gilt* (Atlantic). This is the second effort from this Industrial/ Metal band. Most people recognize them from "The Crow" soundtrack with the song "Golgotha Tennement Blues". This album is different from their first album and the Crow song though. It has more of a rough-edge to it, but still has that industrial influence. A good CD to just kick back, and listen to. If you're a fan of My Life With The Thrill Kill Kult, NIN, and bands of that kind, you should pick this one up, and you won't be disappointed.-Phil P.

MANIC HISPANIC - *The Menudo Incident* (Dr. Dream) It's sad that while I listened to this I only pondered whether or not the title was a reference to the early 80s pre-adolescent Mexi- Musicians or the fatty, gas inducing dish I sometimes sup upon in strange Texas cocinas. Anyway, this shows the music kind of fell by the wayside during my listening session. And furthermore, for this kind of straight ahead, old school L.A. punk rehash, I don't see the necessity of 8 members. The music is reminiscent of the Ramones but the tagged on Spanish thing just doesn't work. The tunes may be tolerable, but the gimmick sure as hell isn't. - Jamie T.

MARCUS NOISE - From Blood to Bubblegum (Angry Seed, PO Box 8838, Minneapolis, MN 55408) A real mishmash of stuff ranging from sampler noodling to crunchy pseudo-hardcore to Pavementesque ditties. The vocals remind me of Naked Raygun for whatever that's worth. There's not a single memorable song here, however, and regardless of anything else, that is enough to disregard it. - Pat W.

MARS NEEDS WOMEN - Sparking Ray Gun (Eggbert, Box 10022, Fullerton CA 92635) Their low-rent, pre-grunge bar-band rock 'n' roll may not take home any awards for trendiness, but it's from the heart and well played, recycling everything these suburban slackers grew up on - from Elvis Costello to Kiss, with a big fat hello to the L.A. glam that inspired their haircuts. - Jim T.

MASTA ACE INC. - *Sittin' on Chrome* (Delicious Vinyl) Following the trend set by Bad-Boy productions, Wu-Tang Clan and the ever contraversial Snoop Dogg and his Dogg pound, Brooklyn's own Masta Ace follows the general trend of coming back with a crew of talent to back him up. Ace and his crew mix up some jazzy bass samples, muted beats, and minimal low octane rapping on this more less than lustrous release. Ace shares the MC duties with his fellow INC members Digga, Leschea, and Paula allowing the styles to weave in and out of each other. *Sittin' On Chrome* is not a bad record, just a bit too much like something I've heard before on the radio. It draws too much from other heavy rotation shit rather than focusing on hard beats and lyrics. - George A.

MELTING HOPEFULS - *Viva La Void* (Big Pop, P.O. Box 12870, Pennsylvania, PA 19108) This is the follow up to the wonderful Space Flyer CD - this time it's 7 songs recorded live in their basement accompanied with cello and mandolin. Renee LoBue's dulcet voice cajoles and reaches as it mingles with fuzzy, moody and rocking backdrops. Comparisons have been made to Throwing Muses and 10,000 maniacs - I thought I heard Pat Benetar -but only on one track! The Hopefuls music has the potential for success while still being true to itself. - Tom B.

MEOW - *Goalie for the Other Team* (Break Out/Enemy Records, 234 Sixth Ave., Brooklyn, NY) This brings new meaning to the word "generic". Turn on MTV at any random time of the day or night, and chances are that whatever you hear will be similar to this. Bland arrangements of mediocre melodies performed by a standard guitar band, with pseudo-angst-filled vox. - Paul S.

MERAUDER - *Master Killer* (Century Media) These boys from N. York sure know what time is! Mixing Hardcore and Thrash, these ten songs create a pure adrenalin rush! They're sort of like a mixture of Slayer and Machine Head along with Hardcore styles as mentioned before. A definite "Must Have". - Phil P.

MIGHTY MIGHTY BOSSTONES (EP/CD) (Mercury) Current Lollapolooza attendees will get a chance to see these guys - but they probably won't be doing these B sides. This 5 tracker has cuts that the band themselves described as "shitty" experimental stuff. The Bosstones aren't cool enough to say "don't go crazy looking for it" - for diehard fans only. - Tom B.

Mind Over Matter

MILF - *antidope* (Big Deal Records PO Box 2072, Stuyvesant Station NY,NY 10009-9998) Excellent fuzzy, swirly music in the [illegible] vein as Spacemen 3 [illegible] Swervedriver. Great mellow tracks to zone out to while I find myself in an altered state. Sometimes the distortion makes the song sound like it might just fall apart, but they always manage to pull it back together. I really liked this. I like these guys for the same [illegible] I like bands like Jesus and Mary Chain and My Bloody Valentine. They [illegible] heavy distortion and loud guitars and [illegible] still play mellow, almost ambient, music. These guys [illegible] have a song called Shoegazer which is more than fitting. This is going to be [illegible] of my faves for [illegible] long time. - David B.

MIND OVER FOUR - *Empty Hands* (Fierce) HUH? That [illegible] the first word outta my mouth after I heard this. It just combines [illegible] many styles of music, it'd be impossible to try and explain it. For the most part, it's intense, but very weird. Not your average "MTV video band", I [illegible] tell you that much. My guess would be that if you're into real "underground industrial", get this. - Phil P.

MIND OVER MATTER - *Automanipulation* (WreckAge) A molten onslaught of pure naked aggression and release, New York Hardcore raised to its zenith. Every cut rips like [illegible] saw-toothed knife, every vocal offers gut-wrenching catharsis. And the sound - now that they've left Don Fury's demo den behind for [illegible] real studio - captures every walloping second. It's clobbering time. Get in line to get your [illegible] kicked. - Jim T.

MR. MIRAINGA - "Fuck The Scene" EP (Way Cool/Gravel/MCA) Wow, man, check this out -- a 10-inch vinyl EP on Way Cool Music. Or is [illegible] Gravel Records? Well, excuse me, but it's MC fucking A and I really don't [illegible] if this band is on a major label, but I do get *awfully* pissed off when some corporate moron tries this phony indie label credibility [illegible]. How dumb do they think we are, anyway? As to the music, put [illegible] this way: Candlebox is to Pearl Jam [illegible] Mr. Mirainga is to Superchunk. Fuck the scene, indeed. - Jim T.

MOMMYHEADS - *Bingham's Hole* ((DotDotDash, POB 1971 NYC,NY 10009) Mellow avant-alternative jam band-age. Translation: Tight quirky pop songs that sometime go for gitdown funky spacehead improvs. Not bad but it only really grabs me for moments [illegible] a time. - Des Jr.

THE MOON REVISITED (Magna Carta) I felt a certain [illegible] of [illegible] as I noticed the "featuring performances by today's leading progressive rock artists" sticker [illegible] this CD. Bands such as Shadow Gallery, Magellan, Enchant and others pay "tribute" to Pink Floyd. Some of the people on this CD were involved with Yes and Emerson [illegible] Palmer's "311 Project. The fact that Pink Floyd's Dark Side of the Moon may have sold 25 million copies is impressive - but I still hate large arena corporate rock with [illegible] passion no matter who does [illegible] and wannabes imitating it don't do shit for [illegible] either. I gave this CD to a friend of mine whose concert going excursions strictly center around commercial [illegible] rock - he like it. Unless you're a Pink Floyd fan - absolute dreck. - Tom B.

NEVER THE BRIDE - (Atlantic Records) This is very slick, very commercial, top-40 music, with vocals that sound uncannily like Bonnie Tyler (who had that top-40 hit, "Total Eclipse of the Heart" a few years back). This is the kind of stuff that doesn't even pretend to be alternative. - Paul S.

NEW SWEET BREATH - *Supersound Speedway* (Ringing Ear) Noisy indie rock with distorted vocal cries, tight riffs, melodic harmonies, and yeah there's even [illegible] 50's-ish pop number tossed in. It's kinda surprising to [illegible] this three piece on Ringing Ear Records, it's definitely no doc hopper, no bender, no sinkhole, but definitely something of its own! - Dave B.

NEBLICK HENBANE - *Happy Happy Oi Oi* (Headache Records) Songs about health food that makes them sick and all they really want is one more beer. This [illegible] includes and excellent remake of "Drinking and Driving." These guys manage to have [illegible] sound all their [illegible] - a pleasant surprise in a genre not known for vast innovativeness. - Tom B.

NO FX - *I Heard They Suck Live* (Fat Wreck Chords, Box 460144, San Francisco CA 94146) The best punk band with [illegible] trumpet around today. And they're *great* live, as this collection shows. The live recording gives you ample doses of Fat Mike's celebrated stage wit and lots of cool, funny, catchy punk tunes, including "Punk Guy," the laugh-out-loud satire of the Berkeley punker-than-thou scene, "East Bay," and the goofy reggae tune "Kill All The White Man." Slide this in your disc palyer, pop open [illegible] brew, sit back, and get ready to have [illegible] good time. - Jim T.

NY LOOSE - "Loosen Up" 5 song CD (Flipside) Just a barely cleaned up lower east side sound to this. Catch pop/punkish tunes fronted by Brijette West's raw but intelligible vocals backed by Gary Sunshine's hook laden guitar work. A quick, pleasant spin. - Tom B.

ONE HIT WONDER - Tug Of War (Lethal Records, P.O. Box I4868, Long Beach, CA. 90803) Hmnnn, I've been contemplating asking 'the boss' if he wanted me to tackle metal releases. Wonder if I [illegible] sneak this into that category? Nah,it's punk thrash. "Anyday Now" contains lyrics like:"It's like fuckin' all day with no ejaculation" and "I'm [illegible] sick of waiting all the time,any fucking day now".. They liked this one so much they recorded it twice on each side.Like songs sung fast, albeit intelligible, with throbbing instrumentation? Check these lads out. - Rodney L.

PELIGRO - (Alternative Tentacles P.O.Box [illegible] San Francisco CA 94141-9092) Wowzers. I had heard about this, but [illegible] skeptical. DH Piligro, ex-DK, released [illegible] CD that [illegible] supposedly punk. But not only is it punk, its really fucking good. This three piece play stripped down hardcore punk in the vein of the Bad Brains, DOA and of course... the Dead Kennedeys. Peligro's voice has power and melody. He hints [illegible] H.R.'s vocal style at times, but believe you me, [illegible] works. Plus there is two DK [illegible] at the end. Neat-0. - [illegible] G.

PEZZ - *Livin' The Life Of Riley* (Truant, PO Box 42185, Memphis TN 38107) Anyone who likes high-energy punk/pop with anedge will dig Pezz. Being from the boondocks, this sounds a little dated - the vocals, especially, have a rawness you don't hear much anymore, and the guitars have [illegible] sharpness usually associated with the sound of dentist drills. They just go [illegible] everything 110%, much like Op Ivy or very early Green Day, without stopping to worry about whether the harmonies are in tune. Most of the lyrics [illegible] to deal with [illegible] that don't work out, but the music has [illegible] very positive, upbeat feel anyway. Cool. - Jim T.

THE PHILISTINES JR. - *The Sinking Of The S.S. Danehower* (Dot Dot Dash, PO Box 1971, NYC 10009) Twee lo-fi instrumental noodling that's so low-key as to be almost ambient. The album is supposedly the soundtrack LP from [illegible] movie about a ship sinking, [illegible] everything sort of sounds like it's underwater. It would all [illegible] an enormous waste of time if not for the four or five bona fide pop songs - "The Sci-Fi Song," a brilliant ditty that compares indie-rock touring to traveling in outer space, a watery cover of "Moon River," [illegible] catchy tune entitled "N," and a party song called "It's Paul [illegible] Dave." Your choice. - Jim T.

PICASSO TRIGGER - *Bipolar Cowboy* (Alias) Tattoos, race cars, city sluts - these and other finer points [illegible] what make life worth living for these hick white trash punks from Raleigh, NC. I wonder if this will be [illegible] good primer for my trip down south... Bubba, give me another beer. - Tom B.

PORTASTATIC - *Slow Note from [illegible] Sinking Ship* (Merge, PO Box 1235, Chapel Hill, NC 27514) On this second full-length release from Mac McCaughan and friends, [illegible] find the man from Superchunk putting out [illegible] collection of songs which demonstrate he is well past having to prove himself. This gets right down to the business of making real music and shows just how comfortable he is in the craft outside the band that pays the bills. The range of moods and textures in the songs is enough to keep anyone with an ear for sound listening. In much the [illegible] way Elvis Costello has been ignored (for his actual talent, not his status), [illegible] can all rest assured MTV won't latch onto music this real and new until 10 years from now when it gets safe and old. Good enough to take up permanent residence in your car. - Alex S.

PROFOUND EFFECT - *Lashing Out* (D-10 Hard Recordings, 305 W. 28th St, New York NY 10001) D-10 is [illegible] [illegible] label with its [illegible] recording facilities in Manhattan, promising to feature New York area bands... Profound Effect dish out gruff, grinding metal-core that starts out slow and gets slower, with gangsta lyrics and song titles like "Death Row", "One In the Chamber", and "Break'in Ziggy Outta Rikerz". Two of [illegible] songs on this are just false-rap shoutouts and sound collage s--I guess they wanted to give their homeys [illegible] break in order to light up a blunt or whatever. A punishing stompfest for when you're on your way to that midnight basketball game or whatever. - Dave Run It

PUSHER- *Problems* (Oblivion, 1660 E. Herndon Ave. Suite 135, Fresno, CA 93720) If these guys are not gracing the bowels of MTV's 120 minutes, they should be. This is more of that stuff that seems to be somebody's idea of modern. The kind of band that you would forget about if not for blessed radio. Obviously, diverse influences are at work for Pusher but the outcome leaves a bland taste that never quite settles. - Greg M.

RAILROAD EARTH - *Radium* (3140 Caswell St., Wilmington NC 28403) Okay Southern slamarama, with nicely modulated guitars and strong vocals. And even though they're from Wilmington, it's not at all jangly. It's not Superchunk either, but it's not bad. - Jim T.

RANCID - *...And Out Come The Wolves* (Epitaph) What can I say? I love this band. The more successful they get, the more punk they sound. This album has [illegible] great song about the old days at Gilman Street, and about how Op Ivy had to break up because they got too popular. Lint sounds more like Joe Strummer all the time and a lot of these tunes have a very strong Clash influence (Oi, Oi, Oi!) plus there's the usual ska-age, slopppy guitar breaks, and bumpy rhythms. Enjoy 'em before they sell out or self-destruct. - Jim T.

ROCKET FROM THE CRYPT - *Scream, Dracula, Scream* (Interscope) RFTC's long-awaited major label debut cleans up the band's sound a bit - no ridiculous distortion effects, no ultra-low -fi fuzz and buzz - but lots of the band's sorta-retro, gutbucket rock 'n roll, delivered with lots of adrenaline and attitude. Play loud for maximum effect. - Jim T.

THE ROOKS/TWENTY CENT CRUSH - *A Double Dose of Pop!* (Not Lame Recording Company, P.O. Box 9829, Aspen, CO 81612 or notlame@aol.com) "Delectable morsels of pure pop utopia," indeed. Have I died and gone to pop heaven? After listening to the Rooks' nine tracks and again I had overwhelming urge to play the Hollies, the Beach Boys, and the Beatles. When I finally got around to Twenty Cent Crush's eight songs I disappointed to hear how sanitized and prefab they sounded, kinda like a band you'd on an episode of Friends . This might only a single dose of pure pop utopia, but it's still far from lame. - Suzanne T.

SAGE- *7th Standard. Rd* (Will Records, 1202 East Pike St., Seattle, WA 98122) This disc begins with a really hip Eastern groove that manages to lapse over into the bands better material. Sage straddles the boundry between heady progressive rock and that tired comparison, Seattle. Loosen your judgements though punk-rockers, Sage has a slightly different twist on the Northwest (sounds like press-kit). If you only buy one thing from Seattle this year, make it Sage (somebody should be paying me for this!). - Greg M.

SCHLEPROCK - *Out Of Spite* (Dr. Strange Records P.O.Box 7000-117 Atta Loma CA 91701) There is way around this. Schleprock play pop punk. Yeah, just like Green Day. Just like the Offspring. Just million other California formula bands. They are five cute boys and there is lots of whoa-whoals on this CD. Other than that, not much to say. My attention really found nothing special or distinctive to clamp onto. - Mat G.

SCHTUM - *Grow* (Work/Sony) Annoyingly affected vocals that fall somewhere between David Byrne and bad British prog-rock infect this Irish trio's unpleasant debut, which their phony indie label had the affrontery to call "punk." Yeah, right, and Blur is my favorite Oi! band too. -Jim T.

Rancid Photo by Shawn Scallen

Pezz Photo by Jim Testa

SCREW 32 - *Unresolved Childhood Issues* (Wingnut Records 1442 A Walnut Street Suite 59 Berkeley CA 94709) Screw 32 a hardcore band. Plain and Simple. Not really hardcore by todays standards, but in the classic sense, when "hardcore" meant any punk that faster and harder than the day's normal fare. That describes Screw 32 aptly. They blast out with fast, upbeat, catchy punk rock. It lately that "original" finding way to say the same old thing. Screw 32 doing and saying their own thing, in their own way, and its a breath of fresh air. - Mat G.

SEAWEED - *Spanaway* (Hollywood) Fun punk with punch. It's the killer punk always from these boys; in fact, I think I might like this better than their previous work on Sub Pop. Bravo. - Jamie T.

THE SEYMORES-"Piedmont" (Vernon Yard) Bouncy, jangly, pop songs from this Richmond Virginia band. Who at times sound like Buffalo Tom, and other times like Evan Dando and Co. If college rock is your thing pick up this release, I think I'll pass.-Rick K.

SHADOW GALLERY - *Carved In Stone* (Magna Carta, 208 East 51st St., #1820,NY,NY 10022). WOW!!! 71 minutes of pure Progressive Rock. Very melodic, with intense songs all around. If you're into bands like Rush, Dream Theater, and Queensryche, you'll fall in love with this CD. The guitar work and the production is excellent. It's the of album that grabs hold of you, matter what the length is. Could very well be good act live.-Phil P.

SHAKE APPEAL - *You're Too Rich* (Don't Get All Heavy & Uncool Records, Box 343, NYC 10009) Marcelo Romero has been flitting around the Jersey/Philly pop for good decade now, I'd reckon (I remember reviewing his bands when he still in high school.) In Shake Appeal, he's found the perfect vehicle for his beguiling boy-next-door vocals and power-pop melodies. The band recalls early 80's pop bands like Shoes, Scruffs, and Real Kids, with lots of hooks and chiming guitars, harmony vocals at every chorus, and smiles to spare. - Jim T.

SHEER TERROR-"Love Songs For The Unloved" (MCA/Blackout!) While I into these guys, mainly due to Paul Bearer's "ripped out larynx" style of singing, I can't deny that this disc shreds. With raw buzz guitars and pissed off lyrics, these New York cretins in your face for the entire disc. For diehard fans who afraid that being MCA would wimp these guys out, think again!-Rick K.

SHIG AND BUZZ - *Double Diamonds* (Dr. Dream Records, 841 West Collins Orange, CA 92661) Here we find a couple of dudes who want to keep fine Euro60s Ventures influenced surf tunes alive by playing the style in 1995 with the same instruments and equipment used back then. The result is quite enjoyable. I must say, hearing old Shig and Buzz (both highly decorated musicians), up these twelve tunes reminds of bygone era. I'd damn well be nostalgic if only I were a little older. - Jamie T.

SIX FINGER SATELLITE - *Severe Exposure* (Sub Pop) Spaced out, psychedelic, electronic, distorted, and hypnotic. Imagine dropping [illegible] acid and listening to [illegible] Steve Albini band, the Jesus Lizard, Devo, Pink Floyd, and Frank Zappa all at once. This gives you an idea of the genius that is 6FS. - Paul S.

SKULPEY - *Liz* (Pedigree) Sonic Youth-y guitars and artsy vocals, with male and female lead singers who take turns on alternate tracks. The lyric sheet seems to be in [illegible] slavic language (Polish?). Some nice effects, and while the female voice is pretty enough to carry the show, the male vocal has [illegible] certain charismatic quality as well. Plus, they can rock. Welcome to Jersey. - Jim T.

SMACKMELON - *Blue Hour* (Relativity) This has the big New England sound typified by bands such [illegible] Alloy, but with [illegible] more dreamy sound overlaying it. It's almost sort of like later Husker Du, in a way. But unlike Alloy or Husker Du, the vocals [illegible] not intense or gruff. They're abit on the light side, kind of out of place. The occassional cock-rock-esque guitar solos here and there were very distracting and disturbing, [illegible] well. This [illegible] is most assuredly not just another generic alternative band, not just average, but is right on the borderline between great and cheesey. There are [illegible] brilliant moments, and some awful ones. - Paul S.

SMATTERING - *sissy bar* (Generatorm PO Box 581277, Minneapolis, [illegible] 55458-1277) Smattering started [illegible] [illegible] Balloooon Guy side-project. Some of it is sparse, minimalist type stuff, similar to Balloon Guy material, but alot of it is not, such [illegible] the unexpectedly loud and heavy "Tai Chi Buns of Steel Workout", or the twisted acoustic "Robotized". And then there's the odd bluesy "Return of the Jedi", and the Residents-like "Cassius Clay". A solid effort, worth a listen. - Paul S.

SMOKING POPES- *Born To Quit* (Capitol) The fifties-punk thing has never been quite [illegible] effective. The lyrics [illegible] hilarious and the romance is high but the sound is [illegible] bit too sterile to compete. Fun yet potentially boring. -Greg M.

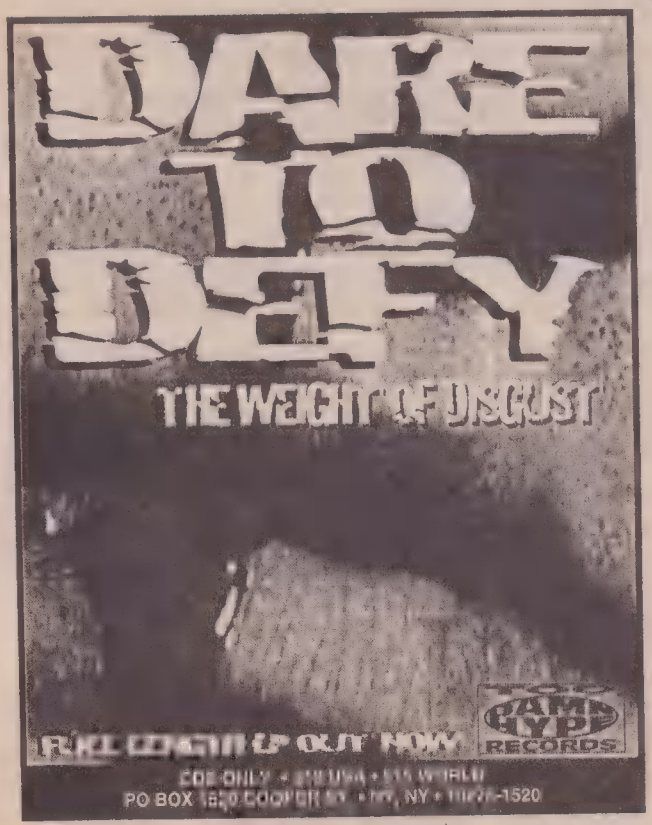
SMOOTHIES - *Pickle* (Southern Records, P.O. Box 25529, Chicago, IL 60625) These suburban Chicagoans reportedly hate being compared to Veruca Salt, but I say if the Chuck Taylor fits . . . Actually, the Smoothies sound like a more mature Veruca Salt, minus the little-girl vocals and cutesy/fluffy lyrics and song titles, but their tunes [illegible] [illegible] repetitious that I found myself dozing off about halfway through the album. My Chicago e-mail pal thinks they rule, though, [illegible] I'm willing to give them another shot. - Suzanne T.

SOCIAL UNREST - *The Complete Studio Recordings, Vols. I and II* (New Red Archives) Maybe I'm just being picky, but if I [illegible] going to release [illegible] two-disc, 50-song collection by [illegible] obscure SoCal hardcore band, I'd probably throw in [illegible] decently annotated CD booklet [illegible] people could figure out what albums these songs came from, when they were originally released, who appears [illegible] which tracks, and so on. The documentation that [illegible] along with this double-CD set is minimal, [illegible] best, so it's useless [illegible] [illegible] historical document. Musically, it's just [illegible] shitload of generic SoCal hardcore. Assuming the stuff [illegible] sequenced chronologically, I will say that they [illegible] way ahead of their time in 1979 and a couple of years behind the curve by the time they broke up in 1986-87. [illegible] give them credit, the ideas they [illegible] with 10-15 years ago [illegible] being recycled today for big bucks by [illegible] Offspring and their ilk. - Jim T.

SOMETIMES SWEET SUSAN - *The Coming Lights* (Roadrunner) This seems to be Sometime Sweet Susan's third release, yet this is the first I've heard of them. They hail from Milwaukee and play around with [illegible] slow, drawn out, clangy sound. The guitars have a real Violent Femmes feel in places, but then meander off into [illegible] territory at others. This has a real mid-western feel to it and [illegible] that is your schtick, you may find this interesting. - Mat G.

SOUTHERN CULTURE ON THE SKIDS - *Dirt Track Date* (DGC) I hate to say I told ya so, but... I've been raving about S.C.O.T.S. records, CD's, 7inches, etc on these pages for years and years. Now the time has come. World, watch out. Combine the [illegible] swamp-rockabilly, twang, surf guitarist of today, Rick Miller, a backbone of drums, and Mary Huff's rock solid bass lines, with witty songs about food, cars, and dancin', and you throw your worries about and smile. S.C.O.T.S.'s other secret weapon is that they write the best instrumentals of the decade. They're also a must-see live band. Run to the record store. - Frank P.

SPARKLEHORSE - *vivadix iesubma ri netra nsmission plot* - Sparklehorse [illegible] definitely not what I expected. The sound [illegible] more acoustic than metal. The lyrics did not make sense at all because you can't hear the singer that well. The melodies and lyrics of [illegible] of the songs [illegible] very strange, like" Hammering the Cramps" and "Weird Sisters"'. Neither of these songs made [illegible] to me. Practically all of the songs on this album did not make [illegible] .



To tell you the truth, Sparklehorse is not that sparkling. If you [illegible] into a pop, up beat sound you might like it; if not, forget it. It would be a waste of money. - Ryan Kelley

THE STAND GT - *They're Magically Delicious* (Top Drawer Records 1912 Franklin Ave E Seattle WA 98102) This Canadian four piece plays what I guess passes for standard alternative these days. The guitars and bass are light and strummy. The vocalist sings in a nasally sort of way. The feeling I get from this band is "safe". And "safe" just doesn't cut it for me. - [illegible] G.

STANLEY - *Clobbered* (Another Planet) Another post-Helmet, post-hardcore, NYC bludgeoncore band exploring the boundaries of noise, metal, and pop. It's heavy, it rocks, they play some mean guitar... but [illegible] has been done before, and better. Deadguy are heavier, Sweet Diesel [illegible] cooler - Stanley needs to add something to the formula that's distinctively their own. They haven't found that last ingredient yet, but they seem to be having fun looking, and I hope they find it. - Jim T.

STARFISH - Stellarsonic Solutions (Trance) "Soul Searcher" sounds alot like [illegible] Fugazi song. The rest of this CD is semi-heavy indie rock. Though it's semi-heavy, it [illegible] definitely not in the grunge category. And it's not generic alterna-crap. Loud, buzzy guitars, loud, semi-shouted but sung vocals. This whole thing has kind of an emo feel to it, but without much of the real angst and emotional feel of emo. The sound of emo was replicated, but not the soul. - Paul S.

STEAKDADDY SiX - *Houstonia* (12 Inch, Box 4083, Urbana IL 61801) Buzzy noisebash that alternates between quiet chillout parts and the part where all the guitarists stomp on their pedals all at once to jump the volume. The tendency is more towards the loud, which is cool. Two drummers. Reminds me of the '88-'91 era AmRep sound. Good for me, but not [illegible] lotta staying power. - Des Jr.

STILL LITTLE FINGERS- *Get A Life* (Taang) The last time SLF reunited in the late 80s, I really loved what I heard - the old stuff - but with that explosive energy they've always had. This time either the band is older and tired or maybe it's just me who's longing for the old days. This is mainly new material, they're still the [illegible] questioning blokes, but when "Alternative Ulster" does'nt even kick - damn, I feel old. - Tom B.

STRANGLEMARTIN-"For The Sake Of Argument" (Safe House, P.O. Box 5349, West Lebanon, New Hampshire 03784) These southern boys from Lexington Kentucky play [illegible] stripped down blusey indie rock, not unlike The Afghan Whigs, [illegible] the same time retaining they're own sound. Perty good stuff here.-Rick K.

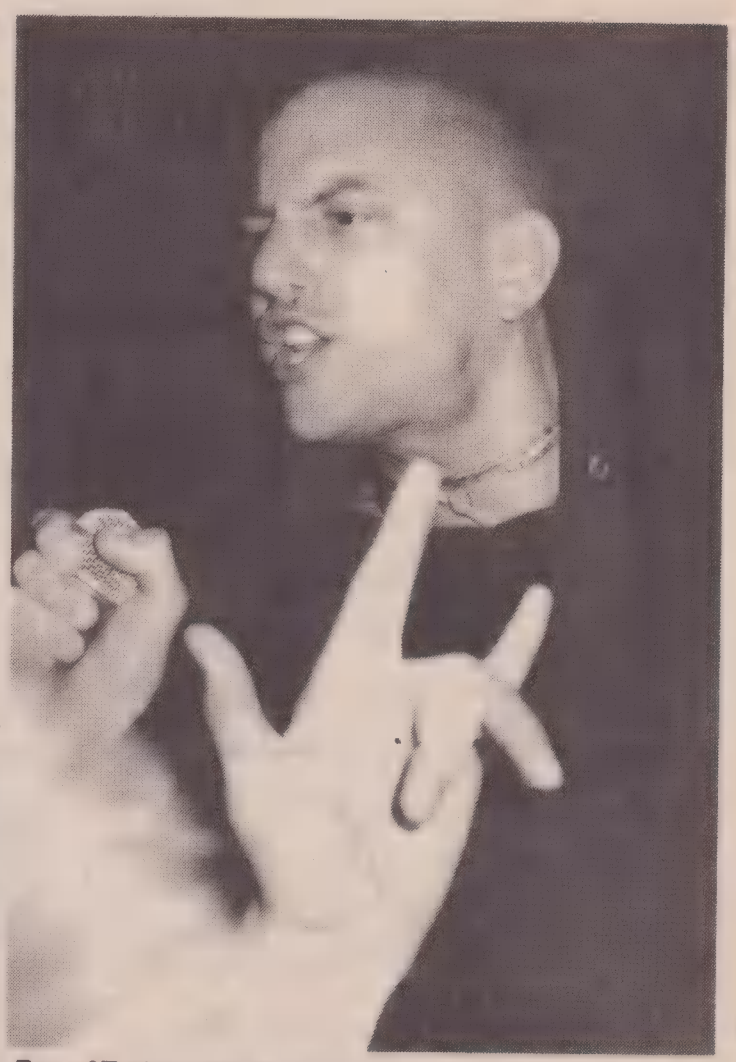
STRETFORD - *Crossing The Line* (Unclean) Austin TX's Streetford prove to be a pleasant musical drive [illegible] they draw the listener in with their catchy pop tunes. The lyrics [illegible] fun, but still introspective - i.e: "What am I going to do with my life, you tell [illegible] that I'm going nowhere. Well, excuse me, am I actually supposed to care." Recommended for those days requiring [illegible] lighter form of music. - Tom B.

STUBBORN ALL STARS - *Open Season* (Another Planet) A quick glance [illegible] the photo work makes you think of - God f orbid -a country western album. It's actually ska with an English feel to it. Pleasing and well done - [illegible] feat since this comes from [illegible] NYC band. - Tom B.

SUBLIME-"40oz. To Freedom" (Skunk Records, ste.202 Long Beach CA 90803) When this SoCal three piece isn't covering The Dead, Bad Religion, and The Descendants, they are cranking out they're own blend of reggae/ska/rap and even a little punk. Don't get me wrong I dig all these genres of music, just when Sublime isn't playing them, but what do they care what I think, every kid in Mtv land is eatin this up.-Rick K.

SUPERCHUNK - *Here's Where the Strings Come In* (Merge) A major comeback from the angst-ridden and tuneless *Foolish,* this album finds the 'chunk returning to the glory days of its first LP - lots of sloppy, head-bobbing ear candy mixed with shards of white-noise guitar spew. "Hyper Enough," "Detroit Has A Skyline," and "Animated Planes Over Germany" get added to my all-time Superchunk party tape immediately, and [illegible] few of the other tunes here will probably grow on me in time. - Jim T.

SUPERCHUNK - *Incidental Music 1991-1995* (Merge) A document of B sides, compilation tracks, etc. that documents the slow decline of a band that could once do no wrong. "Mower" is okay, [illegible] is "On The Mouth," but compared to the band's last collection of leftovers, *Tossing Seeds,* this has way more misses than hits. You won't miss it if you take [illegible] pass. - Jim T.



Ray of Today - Shelter

Photo by Shawn Scallen

SUPERGRASS - *I Should GoGo* (Capitol Records) With a few bleak exceptions, major labels very often just don't release anything I would even wipe my ass on, much less listen to. But I found this one on Capitol Records, and boy was I fuckin' surprised! After hearing their single, Alright , I figured I should at least check 'em out. I mean, it had a definite Mott The Hoople sound to it, and I always dug Mott The Hoople. But listening to the rest of the CD I was struck by the versatility of this band. Very quriky, hard edged British pop that veers toward punk without really crossing the line. I can still hear Mott The Hoople in there, but there's also some Who, some Beatles, even some Syd Barrett-era Pink Floyd, and God knows what else. This was [illegible] real shocker. It's just [illegible] rare to find a really entertaining band on [illegible] major label. I can't really put my finger on why this band has such a hold on me. Something in their harmonies maybe..... - David B.

SUPERSUCKERS - *Sacrilegious* (Sub Pop) Driving punk pushes at you with screaming Dijits guitars and plenty of power. Pop this [illegible] into the tape deck and jam the accelerator to the floor. - Jamie T.

TAR -Over and Out (Touch and Go Records, PO Box 25520, Chicago, IL 60625) For this, their last album, Tar have slowed things down abit. They still have that big guitar sound that they've owned, lo these many years. But this album doesn't seem as frenetic [illegible] past efforts. While it's still loud, it's quieter, in [illegible] sense. More sedate. But here and there are some of [illegible] typical Tar songs, such [illegible] "Billow My Sail", with its machine gun guitar assault. But even this song has a smoother side to it, as well. In the past, alot of Tar songs started to sound the same to me, and it's a shame that they've broken up now, just at [illegible] point where they were begining to redefine their sound and direction, just as it seemed they [illegible] breathing new life into [illegible] great, venerable Chicago band. I'll miss them, but this parting shot is [illegible] nice farewell. - Paul S.

TANNER - *Gotten Gains* (Caroline) For those of you unfamiliar with the defunct San Diego band Fishwife, they of the wackiest, goofiest, warped, and tight as hell bands these heard. Not only their lyrics completely out left field, but the music just as tweaked. Imagine a singer who at one second sounded sinister Alice Cooper and at the drop of the hat sung like Jello B. Their music could easily have been the sound track to zany cartoon . Well as all good things to an end Fishwife stopped being Fishwife. The singer Ryan apparently left for NYC, the other three fourths of Fishwife became Tanner. Tanner sound very similar to Fishwife minus the tweakage of Ryan's vocal stylings and musically more straight ahead and have a more stripped down sound. While Tanner ain't Fishwife, they're pretty damn amazing in their own right. - Rick K.

TESTAMENT - *Live at The Fillmore* (Crazed Management, Inc., 14 Tennent, Morganville, NJ 07751 (908)591-1117). This California Bay Areabased quintet quiet for awhile, but ever since the release of their last studio album, Low, they've been back in the with line-up including James Murphy (ex-Death and Obituary). This CD gives you the impression that Testament is performing live at your house. The only thing that caught me off guard lead singer Chuck Billy's vocals. I've always heard him hit every note live, but on this one, he's kind of out of shape. There accoustic bonus tracks at the end, including an amazing version of "Return to Serenity" with female back-up singers and everything. Overall, it's a great live album it shows that Testament can still kick ASS!!!-Phil P.

THICK SHAKE- Three weird and wacky guys from Baltimore, the home of John Waters, Crabs, and The Orioles. These fellows like Mr. Waters have a flavor for creating strange shit. The kind that doesn't stink though. Musically these nuts take they're cues from Texans such as Ed Hall and the Butthole Surfers. Weird tunes from weird town.-Rick K.

THREADBARE - *Feeling Older Faster* (Doghouse) Out of the three Doghouse discs I received to review I like this one the best. Maybe it's because I relate to the title as I had a birthday last week. Slow-ish methodical hardcore with strained, barked vocals. They exemplify the full spectrum of the dichotomy of hardcore. Fast and slow. Loud and quiet. Stops and starts. Back and forth. I'm kind of disappointed I missed seeing Threadbare when I was in New York in September. - Shawn S.

THRILL KILL KULT - *Hit & Run Holiday* (Interscope Well...Warner Bros aint losing out by dropping Interscope due to this band. What the ever happened these guys? One too many Russ Meyers films, for sure! This cd presents good study for: "Which Came First, the chicken or...," as it the more the Electric Hellfire Club mutates into TKK, the more TKK ape their Late Sixties psycho-horrors. Take advice & Avoid Both! - H.

TONE DEAF TEENS - *Fixed* (zero-sum records PO Box 1651 Pearl City, Hawaii 96782) Way too polished power pop that would have been better if the producer had dragged it through the mud. I have no complaints with the lyrics or the music, and I certainly can't complain about the execution. The guys have great voices and harmonize well together. I just hate the production. It's too damn slick. They almost hit their full potential on My Menagerie , which is the best, or at least my favorite, song on the disk. the production, the only other complaint I have with it is that two of the songs are a little long. These guys have a of potential. I hope to hear more from them. - David B.

TRIPPING DAISY- *I Am An Electric Firecracker* (Island) Since I first heard this on the EDGE radio station in Dallas a couple years ago I know this would be an interesting group to follow. Sure enough, I later heard their debut album "Bill" and dug it. Now they are back and more eclectic than ever. I guess this must be their major label debut and we met with a dizzying variety of styles. From the catchy and hooky riffs of "I Got a Girl", a little Pavement influence perhaps, and Tim DeLaughter's John Lydon-like vocal in other tracks are taken on diverse musical journey. While the eclectic punk album might sport few clunkers, the whole is damn good and is worth checking out. - Jamie T.

TUB - *Why I Drink* (Double Deuce, PO Box 515, NYC 10159-0515) This band buzz of the best indie combos in NYC these days and after giving their debut CD a spin, I can understand why. Grotty sneering fuck-you vocals with a down 'n dirty guitar sound that's a little too punk to qualify as "grunge" and a little too grownup to pass for punk. Great song titles and lyrics too: "Life By Beerlight," "Hardcore Muscle Fitness," and my favorite, "Rudy Giuliani Armani," plus the cosmic slacker anthem, "Teenagers From Outer Space." Check 'em out. - Jim T.

TWO LINE FILLER - *Listener* (New Red Archives) Fairly typical punk with sincere vocals. I liked but can't name anything sets them apart from dozen similar-sounding groups. - Jim T.

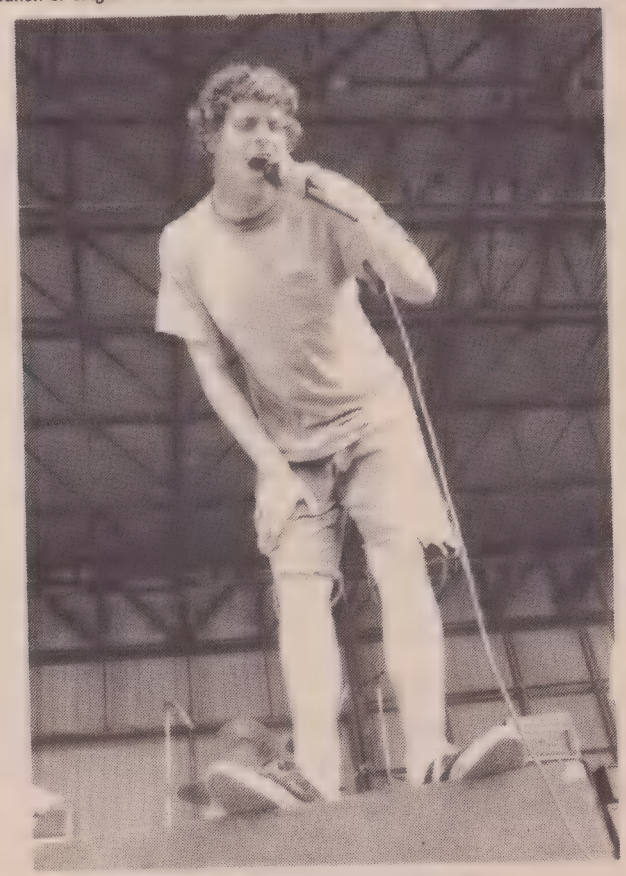
ULTRA BIDE' - *God Is God And Puke Is Puke* (Alternative Tentacles, Box 419092, San Francisco CA 94141) The production does them in - the guitars aren't loud in-your-face enough to approximate the psychodrama of their live shows, so this sounds like generic noisecore. The "Puke" side is a little weirder and more distinctive than the "God" side but this Japanese/NYC trio has better record inside them screaming to get out than this one. - Jim T.

UZEDA - "4" (Touch and Go Records, PO Box 25520, Chicago, IL 60625) Uzeda might best be described to US listeners the Sicilian Shellac, with female vocals. But this wouldn't be fair to them, since they've been together alot longer (since 1987). They have a similar feel, with a very open bass sound, and bass lines which could be described as minimalist, repeating over and over. Even the female vocals are semi-spoken and semi-shouted, just alike Steve Albini. Complex rhythms and complex guitar riffs round out this all too short (11 minutes, 4 songs) CD. Not just another Albini knock-off, this is a band worth listening to. As matter of fact, I'm gonna hunt down their previous three releases. - Paul S.

VITREOUS HUMOR - *s/t* (Crank!, 1223 Wilshire Blvd #173, Santa Monica CA 90403) These guys have a good brittle noise sound and a singer who sounds way California to (they're from Kansas.) All the songs rock solid but hands down, "Looper" is not only the mega-track on this disc, but is also one of the catchiest songs I've hear in months. Worth checking out. - Des Jr.

WARRIOR SOUL - The Space Age Playboys (Mayhem/Futurist) Metal, says the boss.Hard rock, says I. Amazingly,they can sing: "We're in love with ourselves" repeatedly for nearly 41/2 minutes. "Let's Get Wasted" is pretty good. Booklet is pretty cool if you like stuff that appears to have been created while coming off an acid high. Music is not too bad but sounds a bit too much like too damned many hard rock bands.I thought they from California until I read the liner notes. It still sounds a lot like Whitesnake, at least to me. Probable keeper but nothing to get hard... errr,high. - Rodney L.

WAT TYLER - *Tummy* (Lookout P.O.Box 11374 Berkeley CA 9472) Wow. This is the second project like this that Lookout has released. It basically includes bunch of singles and stuff from Wat Tyler, who are an amazing English punk



Seaweed Photo by Shawn Scallen

band. The theme here is fun and lots of it. 43 songs for that matter. It's all catchy, poppy, hooky punk rock, with various vocalists and song styles. This is all great stuff here. Oh, and the opening track is too sexy for words. Yum is right. - Mat G.

WATERDOG (Atlantic) You can tell they grew up worshipping the Jam (check out their cover of "In The City" on the Punk Rock Jukebox comp for confirmation,) but that's a good thing. They've got the aesthetics of hyperkinetic punk-pop down to a science, complete with skin-tight harmonies, cascading power chord riffs, and fast thumping rhythms. What's more, this CD just doesn't stop, from the spirited teenage anthem that kicks it off to the more high-spirited teenage anthem about contemplating - and rejecting - suicide that finishes it up. My favorite CD (and new band) of the issue... maybe of the year. - Jim T.

WHIRLPOOL (Revelation Records P.O.Box 5232 Huntington Beach CA 9265-5235) Whenever Rebel Nation puts anything out, it is sure to garner a lot of attention. Well, I got the new Shades Apart and the new Whirlpool at the record store and a gaggle of kids wanted to know what they sounded like. I played the new Shades and it rocks. Whirlpool, however, seemed a bit risky in the light of some of the past few Rev lemons, so I left it on the shelf. Anyway, it is interesting in places, but only places. Musically it has the feel of something you might've heard on MTV's 120 minutes around 1990, y'know, like the Pixies and other alty rock fodder. But this record really seems to fall flat in places. The songs promise action, but then fall back to the same dull beats. A friend from the store told me that the female vocals were added after the record was in the can, which could explain the disjointed feel this record has in spots. - Mat G.

WILD CARNATION - *Tricycle* (Delmore, PO Box 477458, Chicago IL 60647) Funny how both ex-Feelies bands from NJ wound up on Chicago labels -- Wake Ooloo on Pravda, and bassist Brenda Sauter's Wild Carnation on this label. If you remember the last Feelies album, with its gently rocking pastoral serenity, or the post-psychedelic pop of Speed The Plough and the Trypes, you'll have a good feel for Wild Carnation. Sauter doesn't have a strong voice but it's a distinctive one, melodic and expressive, and especially welcome in a market dominated by little girly voices ala' Juliana Hatfield, or tuneless harpies like Liz Phair and Alanis Morissette. - Jim T.

WIZO- *Uuaarrgh!* (Fat Wreck Chords, PO Box 461044, San Francisco, CA 94146) A three piece pop punk band from Stuttgart, Germany fascinated with people on horses. This is rather intriguing, especially when they solicit listeners to send photos of themselves on galloping beasts. Anyway, I felt like I needed to be a linguist to follow from German to English and back again with the lyrics, but even with the fun-punk and general foreign undercurrents, I can't deny the tunes are catchy poppy punk. - Jamie T.

COMPILATIONS

AMERICAN HEADACHES 2 (Headache/DIM Records) This import from Germany contains 9 Headache Record labelmates from NJ: The Wretched Ones, Niblick Henbane, Those Unknown & Headwound. All the bands have their own distinct sound - but all come under the banner of melodic punk/oi. I've seen most of these bands live and this is a good sampling of their music. If some guy in Germany can go to the trouble of releasing this - the least we can do is get off our asses and support these cool bands when they play locally. - Tom B .

COMPILATION SHMOMPILATION (Red Room) Well, this is a neat idea. Red Room put together this CD of tracks by 8 different bands from a lot of different areas. Each band adds to this comp with their own unique style and feel. While that does lead to a disjointed feeling at times, one can get a good feel for the state of the underground in 1995. Standouts are the Mad Planets, Scarab and the Girlymen. - Mat G.

DEAR FRED: IT WAS ME THAT DID IT (Sneezeguard Records) A nifty little 11 band comp that's a lot of fun. Mostly stuff about being lonely, in a relationship, or being in love with girls. (And that's quite alright by me) Level Head, Rubber Sole, Uphill Down, Webster, Pezz, Funsize, and The Pee Tanks make this one worth holding onto. - Dave B.

FLIPSIDE DESERT SHOW (Flipside Records PO Box 60790 Pasadena, CA 91116) Every year, Flipside has a gig in the middle of the desert featuring Flipside bands, and here, for your listening pleasure, is 2 or 3 songs from every band on the Flipside roster! Tracks from Anus the Menace, Babyland, Chrome-Moly Violets, Dirtclodfight, Kryptonite Nixon, Paper Tulips, Popdefect, TVTV$ and a special appearance by The Neptunas! The sound is great, especially considering the conditions under which it was recorded. An almost perfect compilation, with the exception of two songs, but that's just a matter of personal taste. This belongs in your collection. - David B.

THE FALL AND THE RISE LOS ANGELES (NOISE Records, 8721 Sunset Blvd. Hollywood, CA 90069) A compilation containing fourteen L.A. area punk bands, except for Das Klown the others I've never heard of before. While some of the bands stick to the familiar hardcore punk formula others had a industrial or metal edge to them. Altogether this comp except for a couple of cuts left me pretty limp, a far cry from any Danger House Comp.- Rick K.

INNER CITY BLUES: THE MUSIC OF MARVIN GAYE (Motown) This multi-racial tribute compilation delivers some big [illegible] (Madonna, Bono, Boyz II Men) and glitzy performances (Neneh Cherry, Lisa Stanfield.) But except for Stevie Wonder's playfully evocative version of "Stubborn Kind Of Fellow," none of it has much to do with Marvin Gaye, who is much better remembered [illegible] one of the premiere vocal stylists of the early Motown sound ("Can I Get A Witness," "Heard It Through The Grapevine") then as a songwriter or arranger. Mostly, this is another example of Motown repackaging its old catalog for the MTV generation. You wanna hear [illegible] little Marvin Gaye, check out one of the many readily available"Best Of" compilations in the bargain racks, and get a taste of the real thing. - Jim T.

MISFITS OF SKA (Dill Records, P.O. Box Monte Sereno, CA 95030-5585) This comp is exactly what it says it is, all those bands out there who [illegible] incorporating the intense energy of Punk Rock with the skankin nuttiness of classic ska bands like the Specials. Bands such as Less Than Jake, Blue Meanies, Voodoo Glow Skulls, and Skankin Pickle make this release a skankin masterpiece.-Rick K.

NOTES FROM THE UNDERGROUND Vol 1 [illegible] 2 (Priority) 2 disc sampler of previously released trax. It leans toward the noisier (as opposed to poppier) side of punkism, which is cool with me. Notes #1 includes Everclear, Godheadsilo, Slug, Milk Cult and Unsane. #2 has Foreskin 500, 7 Year Bitch, Treepeople and Barkmarket. A strong quicktime overview of what may (or may not) be breaking in the next year or two. Nice cover paintings from TAZ. - Des Jr.

ONLY BOWIE (Only Boy Records, P.O. Box 309, Austin, TX 78767-0309) Since I'm not an avid fan of Bowie and can only tie in a 1/3 of these tunes [illegible] the originals - it's tough for [illegible] to criticize this compilation of Texas bands covering Bowies material in comparison to the originals. Much of [illegible] is like Bowie himself - this covers a large expanse of styles - [illegible] likable - others (particularly the country style tunes) - just awful. Unless your that avid a fan don't bother - but then again - if you [illegible] really into Bowie - why would you want to hear [illegible] bunch of unknowns cover his material anyway? - Tom B.

SARAH 100 THERE AND BACK AGAIN LANE (Sarah Records, PO Box 691, Bristol, BS99 1FG, England) Sarah Records, for the past several years, has defined the "Britpop" sound, releasing records from such notable pop bands as Heavenly, The Sugargliders, and Boyracer. This compilation is their swansong. They decided to call it quits after their 100th release, and this is [illegible] suitable final release. This compilation contains songs from many of the bands for whom they've released records over the years. And it's a nice, soothing CD. Though it's hard to pick out favorites on such a great comp, f particular note is the beautiful "6 O'clock Is Rosary" from The Harvest Ministers. it's quiet and understated, and the violin is the perfect touch. And, of course, I really love the fuzzy, noisy stuff, like Boyracer and Action Painting! It's sad to be saying good-bye to such an influential label as Sarah. But I'll always be grateful for the music they've helped get out into the world. - Paul S.

SHIT GETS SMASHED (East Bay Menace, PO Box 3313, Oakland CA 94609) - A compilation of East Bay bands that you've almost certainly [illegible] heard of - Hot Rod Shopping Cart, Multi-Facet, Mickey & The Big Mouths, Ojorojo, Loaded, Squat, El Dopa, Strychnine, Ape Face, and Masterbaitor. It's certainly [illegible] mixed bag, everything from cheesey pop-metal to speedy pop-punk to thrashy, screaming hardcore (lots of that, actually.) If you like hardcore and enjoy checking out [illegible] bands, you could do [illegible] lot worse. - Jim T.

SO YOU WANNA BE A ROCK 'N' ROLL COMPILATION?" (Bitzcore/Music Geil) Bitzcore dug out [illegible] bunch of previously released tracks, a couple of unreleased ones, and some outtakes and threw them together to put this compilation out. Or at least, that's the way it feels. Other than the bands performing punk music, or at least music that bears a resemblence to punk, there seems to be nothing to tie these bands together (other than Bitzcore had their tapes). That said, it is also [illegible] very uneven compilation, with [illegible] great classic punk from bands such as the Zero Boys, Apartment 3-G, FOD, and Toxic Reasons, some good modern post-punk/hardcore stuff such as Alloy, and some mediocre stuff like Flower Leperds and Sister Goddamn. I'd say find the originals (because the good stuff is all re-releases generally available on other CDs). - Paul S.

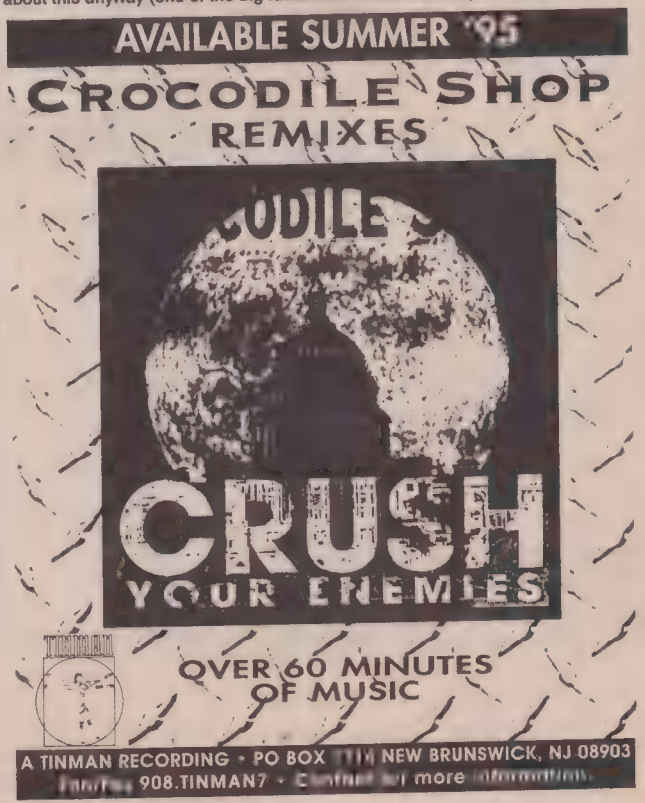
R.A.F.R. (Flipside, PO Box 60790, Pasadena, CA 91116) The only bad thing about this compilation is the name, which stands for "Rock And Fucking Roll." Dumb. But, who cares? Almost every song on here is worth repeated listening, a very [illegible] occurrence for compilations. Skip the first track and go right to "Scorch" by D-Generation. No matter what you thought of their full-length, big label release, this cut outdoes anything they've ever put out. Screaming "I Got Nothin'," they prove by negation they [illegible] the only heirs to the legacy of the New York Dolls. Right after that in the first line of the next song the Smugglers sing "There's [illegible] supercar that can go underwater or fly around." Enough said. Fur, from NYC, kick it out on "Beautiful Wreck." I love Holly Ramos. The New York Loose, another city band with strong female leadership, do this start and stop thing that puts the roll back in with the rock. Being drunk [illegible] never this good. Also [illegible] the CD [illegible] some great tracks from New Brumfuss' own Mad Daddys and Raging Lamos. Overall, the East Coast bands come out on top out of the 24 tracks. But the margin is close--the Humpers, Ultra-Violet Eye, Snap-Her, and Wax, all from the left coast, clock in with songs that make it worth the price of the CD. It would cost as much to get four singles. The only compilation getting repeated play in my house this year. As if you cared. - Alex S.

STEP ON A CRACK Volume 2 (GoKart Records PO Box 20 Prince St. Station NY,NY 10012) 19 song compilation put together by GoKart Records and Sound Views 'Zine featuring Ny area bands. This thing pretty much runs the gamut between punk and metal. Includes tracks by Sweet Diesel, Garden Variety, Iron Prostate,Murphy's Law, The Templars, and many more. Stand out tracks: Teenage Shutdown by Electric Frankenstein, Radiobeat by The Devil Dogs and Joan Of Arc by Vicious Beatniks. Pretty good compilation overall, despite the expected weak material that inevitably haunts most compilations. - David B.

STRANGE NOTES! (A Germs Cover Compilation) (BlitzCore) This is [illegible] must for any real Germs fan out there, with 17 bands rippin up classic Germ's tunes. D.I. and The Freeze both do "Lexicon Devil", while F.O.D. covers "Media Blitz" and the Zero Boys blast out they're version of "What We Do Is Secret". This comp may not be for everybody, but if your a Germs fanatic don't pass this one up.-Rick K.

SYMPOPHONY #1: A COLLECTION OF AMERICAN POWER POP (Not Lame Recording Company, P.O. Box 9829, Aspen, CO 81612 or notlame@aol.com) This is something of a crash [illegible] in pop history. Martin Luther Lennon (!) and the Rockerfellers start things off in a British-Invasion vein (I could listen to MLL's "No Love Lost" over and over and over . . .), then Cherry Twister take [illegible] for a trip into late-'60s art pop. Two of the Finns' four tracks reveal influences as disparate as Tommy James and the Shondelles, late-'60s Kinks, and early Cars (this is good), but their other two tracks [illegible] tuneless, hookless '90s pop (this is bad). The Shambles complete the movement with their Kinky sound. Wait a minute! Isn't this supposed to be American power pop? - Suzanne T.

WHO COVERS WHO (Creative Man Discs/Cargo, 4901-906 Morena Blvd., San Diego, CA 92117-3432) Congress ought to pass [illegible] law banning all these damn "tribute" albums! I can't think of [illegible] single [illegible] that I've heard since they became popular that was [illegible] all spectacular. Or [illegible] above average. That said, at least this one is not below average. The bands all put in credible performances of Who songs. But the songs all sound pretty much like the originals. It would have been nice to hear unique takes [illegible] these songs. If you're a big Who fan, you might find this interesting. If you're not [illegible] big Who fan, you probably wouldn't [illegible] about this anyway (one of the big faults with tribute albums). - Paul S.



My thanks to Alex Swain for his help with this shitload of zine reviews. Alex's reviews are marked - AS; - JT reviewed by Jim Testa.

#2 Zine (PO Box 1764, NYC 10009 $2) A consistently fine zine full of thoughtful interviews and great photos. Issue #5 include Ton Bridge, Chokebore, Fitz Of Depression, Hellbender, Mind Over Matter, Sleepasaurus, and lots more, plus the usual reviews, etc. #6 at you with the Chrome Cranks, Man Or Astroman?, Millhouse (check out the sexy photo of Artie Philie!), Sweet Diesel, and lots more. Free around NYC, worth the two bucks by mail. Get it. - JT

394 OCONEE (PO Box 304, Union City NJ 07087 $3) This REM fanzine is published by Pattie Kleinke, of the original Jersey Beat staffers (I went to grammar school wth her brother.) Unlike many "fan" zines devoted to particular band, 394 Oconee doesn't slobber indiscriminately - Pattie loves R.E.M. nostalgia and memorabilia but she isn't afraid to slam the band for its cutthroat ticketing practices or its refusal to play old songs the current Monster Tour. This issue is mostly devoted to accounts of the current tour, including a page of color photos (!). - JT

ALL THAT (P.O.B. 1520, Cooper Square Station, NY, NY 10276-1520 $2.95 Email: toodhype@aol.com) Oh boy, after reviewing ten deplorable zines in row, my savior manifests itself- All That is an excellent take on the hardcore and punk scene. Great interviews, concise (and witty) coverage, and a very admirable editor (NO, I don't know him). In this issue- Bill Stevenson (think Descendents/ALL for all you kiddies), Leeway, The Circle Jerks, Screw 32, and others. This is very, very, good zine with refreshingly positive attitude. Superb reading. - AS

ANTI #6 (151 1st Ave Box 107, NYC 10003 $3) I was sorry to read that editor Norm Arenas is going on hiatus and won't be doing Anti (formerly Anti Matter) as regularly, since it's become of my favorite zines. This issue maintains Norm's high standards - interviews with Sick Of It All, Garden Variety, Snapcase, Shudder To Think, Cause For Alarm, Samuel, and Shelter (with whom Norm toured for a while a few years ago,) solid reviews section, lots of cool photos, and it comes with free 7 inch featuring Shades Apart and Resurrection. - JT

BESMIRCHED (Megan, Box 2961, Vista CA 92085 $1) Interesting mix of stuff in this halfsize punkzine, from comic artist Mitch O'Connell to punk band's like Strung Out and Spent Idols. Reviews and the usuals. - JT

BIG TAKEOVER #37 (249 Eldridge St #14, NYC 10002 $4) As always, huge and stuffed with thoughtful interviews by Jack Rabid. Siouxsie, Suede, Bob Mould, Grant Hart, Lush, Wayne Kramer, Pale Saints, Moe Tucker, and tons more, lots of reviews, and the best editorials anywhere. Every issue's event at my house. - JT

BLACK MOON #1 (1385 Route 35, Suite 169, Middletown, NJ 07748 $3.95!) Standard fanzine mostly concerned with self-promotion and giveaways of stuff from obscure bands. The editor has his head screwed on correctly zine-wise, with inspirational theories publishing, but this mag lacks style and most importantly, any sort of quality layout. Aside my snide criticisms, Seth Freidman is interviewed, asserting lies such as, "We review 90-99% of all zines that come in." Upon doubt, his rebuttal will be something passing blame on government agency, such as...The Postal Service, or something. Zine/Music reviews, small illustrated prose-type thing, and some pretty god-awful poetry (note however that I find poetry in general pretty pathetic). As well, this zine is without photos, which leads me to believe all these bands not just obscure, but hallucinations. Cost $3.95 - I MIGHT (like if I on Ecstasy) pay $2.00 PPD. I do have hopes for number two, though. - AS

BLINK (P.O. Box 823, Miami, FL 33243-0823 $2.00?) Interviews with Aunts, Lunachicks, and the Feebles, of which are a highly eccentric pop outfit from Miami, specializing in oddity and obsession with the more forgotten things in media-land. As well, there's some ranting on arts and spaced-out concepts and analogies on ulcers. Good artwork, above-average layout, and a genius review of cigarettes and their representative stereotypes. Standard lot of record reviews and other fillers. I like it. - AS

BOYS IN TROUBLE ON THE INTERSTATE (Box 8054, Austin TX 78713 $2) An extensive Texas report (including tips on cool places to swim,) Mark Twistworthy on his days in retail hell, working in an indie record store; vegetarian tips; tour diaries; and listings for booking tour. The diaries were especially interesting, worth checking out. - JT

BUTT RAG #9 (P.O.B. 14724, Chicago, IL 60614 $3.00) This zine packs 239 record reviews, all carefully written, analysed, and tactfully constructed. No slacking here- These guys are excellent reviewers. As well, there are equally concise and well-written interviews with Charles Gayle, Bob Schick of Coral, and jazz avant-garde type fellow by the name of Wadi Gysi; whoever that is. If I weren't so damn sick of music criticism, I'd probably read this thing. A shimmering publication. - AS

CHAIRS MISSING #20 ("Feeling Called Love") (PO Box 522, Stratford CT 06497 $3.50) Scott Munroe's tape recorder has been busy as always; this issue features q&a interviews with Shades Apart, Elastica, Girls Against Boys, and Quicksand, Scott's day at Lollapalooza 95, and lots of reviews. Another old-timer who knows what he's doing (and loves doing it.) Support the geezer, he deserves it. - JT

CHANGE ZINE #6 (9 Birchwood Lane, Westpor CT 06880 $2) Lots of cool stuff - the usual punk and hardcore (Fugazi, Cornerstone, Lifetime, Doc Hopper, Farside, Deadguy, Craw, and more,) a chat with Al Quint of Suburban Voice, editor Pat West's first experience a college-graduate wage slave, basketball tips from Snapcase, and the usual load of reviews and photos. Give this guy a break, he lost $4000 doing this zine (it's long story, you can read all about it in this issue) so mail him two bucks already. You'll be glad you did. - JT

DAMn #4 (5 Franklin Blvd, Somerset NJ 08873 $1) Danse Assembly Magazine is by Mick Hale, who writes the Danse Assembly column here Jbeat, and promotes his deejaying activities at the Roxy in New Brunswick. It also features industrial and techno reviews. This issue has piece the death of Skinny Puppy drummer Dwayne Goettel. Excellent graphics, color cover. - JT

DIAL M #6 (9071 Millcreek Rd #1713, Levittown PA 19054 $2) This mini zine jumps around lot -- reports of people eaten by alligators on page, an interview with Bailter Space on the next, and a Chinese restaurant review that reviews the menu. Huh? Well, like it says in the intro, "Live fast, get fucked up, but least have fun." - JT

DWGSHT #3 (Box 2819, Champaign IL 61825 $2) A punk-as-fuck zine with ■ good sense of humor. This issue includes the job application the editor sent to Maximum Rock N Roll, an interview with Das Klown, short stories and opinion columns, and some reviews. - JT

DORK ZINE #5 (Rt 2, Box 774, Copperas Cove TX 76522 $1) Lots of photos, funny punk layouts, and short interviews with the Queers and Fourth Grade Nothing. It could be a lot better with a little more work but this definitely has potential (and the right attitude.) - JT

EVIL EYE #16 (Grogan, 3 Tulip Ct., Jackson, NJ 08527. Email: lgevileye@aol.com)I like it. This zine ■ heavy on sixties garage/lo-fi tuneage. This issue there's ■ nice piece on 60's British indie labels, ■ narrative on the Sir Douglas Quintet (sorry, never heard of 'em), and plenty of reviews of ultra-obscured music. The editor has a respectable taste for all kinds of music, and he's from Jersey too. Go figure. Send stamps. - AS

EXCURSION #6 (Box 20224, Seattle WA 98102 $2) Great looking zine, even if the contents are a little dated (like editor Dave Excursion's 1993 Undertow Tour Diary, which is still worth reading.) Interviews with Rain Like The Sound Of Trains (also pretty old, they broke up more than a year ago,) a funny piece called "The Death Of Ten-O-Seven," and ■■ editorial that proves not everyone in Seattle is riddled with angst and wants to die. Plus it comes with a free Ten-O-Seven 7inch. Cool. - JT

EXPLOITATION RETROSPECT #42 (P.O. Box 1155, Haddonfield, NJ 08033-0708 $2.00) I couldn't possibly count how many retro zines I have read and reviewed in the last year. Not implying any disrespect or boredom of these rags (quite the opposite), but the phenemenon of glorifying some of the tackiest years in the history of man (or machine)-kind. This issue is a must for ANYONE that wax(es/ed) sentimental on the Atari-2600 Video Computer System (VCS). Here w■ have not only praise for the game, but reviews of twenty-one of Atari's lamest (but lame in this context is good.) As well, they somehow found ■■ old designer of Atari Games and interviewed him. Another interview with head-authority of 2600-gaming, Tim Duarte, also publisher of the 2600 Connection, teaches ■■ of x-rated 2600 games, "Beat 'Em and Eat 'Em", etc and why he does ■■ Atari fanzine (a philosphical question indeed...) Some other stuff- Reviews of zines, music and some show reviews. The quality of this is obviously from the magnificent coverage of the barely-electric 2600 VCS. Layout is A-Ok with me. Buy this and inject. - AS

FAMOUS HARDCORE OF PUNKLAND #910- (Craig Hill, POB 987, San Carlos, CA 94070) Sloppily layed out punk-rock mag with ■ large reprint of Black Flag interviews/photos, columns appearing in MRR-Style. This thing is a bitch to follow. Interviews with Defiance, Daltonic, TeenGenerate, Econocrist narrative (and lyrics), Born Against rants, some god-awful pain in my ass to read reviews and "Best Of's", etcetra. Big, full of text, bad copies of photos, and a confirmed ripoff at $3.00PPD (especially with all this non-profit hoopla). - AS

FOSTER CHILD #19 (7635 Marcy Ct., Glen Burnie, MD 21060)- Nicely layed-out music mag. Interview with Big Sandy & The Fly-Rite Boys, The Grifters, Liquor Bike, and ■ page or two of words with the man himself, Brian Eno. Lotsa reviews, etc. Nothing mind-blowing but nicely structured and definitely worth checking out. $3.00 - AS

THE GLORY HOLE (June 1995)- (P.O. Box 774, Canandaigua, NY 14424)Some poetry, some reviews of unknown bands, interview with Racecar Bob (uh?), some random live reviews. This zine seems to be centered around a cafe. Various rants etc.. Ad rates ■■ deplorable (half-sized zine asking $50.00 for ■ full page), the zine came without staples ■■ even snot holding ■ together, and the printing job ain't so hot either. $1.00 - AS

GREEN MEANS GO #2 (PO Box 6278, Hoboken NJ 07030 $2) A lot of this is really good - the interview with Var from No Idea zine, the editorial about why MRR is so fucked, and the piece on doing ■ punk radio show ■■ all excellent. Plus the reviews (there ■■ ■ bunch) are very well written. They could work on the graphics a little, but otherwise this is well worth your time. - JT

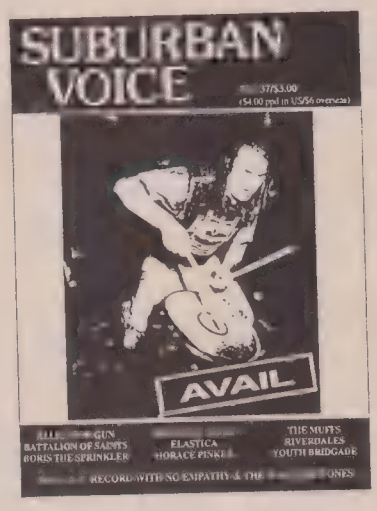
GUILLOTINE #12 (Wendy Eager, 314 79th St #8E, Brooklyn NY 11209 $2) You have to be REALLY old school to remember Guillotine - I think the last issue came out in 1988. Wendy decided to bring it back, inspired in part by the rebirth of the NY/HC scene and in part by her involvement in ■ band (she plays in Midian, who are interviewed in this issue.) This issue has live reviews and interviews with a nice mix of old school and new kids ■■ the block: Bouncing Souls, Bad Trip, Cause For Alarm, Waldos, Warzone, Undead, and lots more, plus a lot of good live photos. Welcome back. - JT

HEADSHY ■■ (Ryan Jones, 103 Nuangola Ave, ■■ Top PA 18707 $2) Boo! Crappy photocopies of photos. Otherwise this is a pretty cool punk zine, with Strife, Chokehold, NJ's own Thirsty, opinion columns, and reviews. - JT

HEAVY ROTATION #7 (P.O.B. 3204, Brandon, IL 33509-3204 $1.50) The editors of this rag are big on zine culture and possibly guilty of a bit too much analysis in this regard. However, they knock off interviews with several of the old-timers in zine-land. Although they neglected to ask my two cents, they got our favorite editor, Jim Testa, ■■ well as Christina from Slug and Lettuce (she's cute), Al Quint from Suburban Voice, and consumate asshole John Marr from the highly overglorified Murder Can Be Fun. Other features include ■ rather subjective take ■■ how zines should be, some record and zine reviews, and way too many ads. The interviews make this issue tolerable. -AS

HELLBENDER #6 (Jason Horton, Box 547, Valley Gate NY 12584 $2) Interviews with Shudder To Think, Serpico (formerly Sleepy, from Staten Island,) reviews, and good photos which would look ■■■ better if they weren't just photocopied. - JT

HOLINWUN #6 (40 Heather Ct, Berkeley Hts NJ 07922 $2) Our Pop/Punk Columnist Dave Thirsty's zine. Lots of fun stuff all slapped together willy-nilly -- very punk -- with Horace Pinker, Halflings, Face To Face, Jawbreaker, poetry, letters, reviews, and lots more. This zine just keeps getting better and better, while ■■■ staying silly. Way to go. - JT



JAQUORANDA #2 (Box 24332, Federal Way WA 98093 $2) Nice looking zine dedicated to "music literature art and film," which seems to translate to a fixation with British pop bands, principally Blue, Suede, and Oasis. They keep popping up over and over in this zine, along with ■■■■ badly dated (year old) record and concert reviews. - JT

INSIGHT ■■ (P.O.B. 51592, Kalamazoo, MI 49005 $5.00) Excellent, bizarre, tasteless, obnoxious, intelligent, funny. Insight pretty much sums up our little tweaked twenty-something world. Comes with companion 7" (of which includes loud and incredibly noisy punk rock). Think I'll go smoke ■■■■ crack now. Buy this. - AS

KEEPING IN TOUCH ZINE #6 (James Harvey, 27 E Central Ave R5, Paoli PA 19301 $2) An eclectic music zine (pop to punk to thrash) that's mostly all reviews, with ■ few columns in the front. - JT

LOCA #3 (2168 Atlantic Blvd. #290, Monterey Park, CA 91754 $2) With a staff that includes denizens of the L.A. rock underground, this issue includes pieces by Falling James of The Leaving Trains (on figure skating,) Mike Randle of Baby Lemonade (with an eye-opening tour diary of his travels and travails as ■ member of Arthur Lee's Love,) and Gwynne Kahn on girl groups, sexism, and unisex lunch boxes. Free in L.A. but well worth reading wherever you are. - JT

LOVE AND LOGIC #1 (3101 Oxford Valley Road, Unit #520, Levittown, PA 19057 $1.00) This zine has ■ lot of opinion, comment, editorials, etc. A ■■ of it reminiscent of ■■■■ of my old deplorable ramblings. This is juvenilia ■■ its best. Unfortunately, I have ■■ capacity to comment for my hyprocrisy would shine like soft butter. Included ■■■ several rants on punk rock (and selling out), some words ■■ bed wetting, ■■ Internet IRC chat interview with Live, stories, and several zine reviews. For those in their late teens; pardon my categorical quips. - AS

ROCTOBER #13 (1507 E. 53rd St. #617, Chicago, IL 60615 $2.00) Oddly, retro and fringe seem to go hand-in-hand, regardless of the apparent contradiction. Simply, this is perfect for those interested in witnessing just how fucking weird this planet is. Some words on G. Glitter, a collection of above-par comics and illustrated stories, some palatable fiction scattered about. For two beans, a fine purchase. - AS

SATISFACTION GUARANTEED #1 (C/O Michael Schaffer, 8 Oak Court, Poughkeepsie, N.Y., 12603 $2.00) Interviews with No Fx, Shelter, Quicksand, The Muffs, Total Chaos, etc. Some ads, some show reviews, record reviews, etc, etc. The only redeeming quality of this mag is the mad-libs filled out by various punk-rock personalities and their bands. The editors could use some advice on computer fonts.. - AS

SCHTUFF #3 (7110 Westminster St, Powell River BC Canada V8A 1C6 $2) Zine reviews and record reviews, a funny interview with the McCrackins, a useful piece on hooking up with an indie label, and a gig diary. - JT

SCRAM #1 (P.O.B. 461626, Hollywood, CA 90046-1626 $2.50) Excellent. This zine is a beautiful retro-reminiscent beaut literally loaded with captivating features such as a comprehensive breakdown of a obscure Burt Reynolds record from '73, complete with analysis from that of a music school. This includes a lot of conspiracy, a lot of phenemonal layouts, and one of the oddest porn/evisceration comics I've seen in years. Much, much, more. Highly recommended, superb reading. - AS

SHREDDING MATERIAL #8 -(2515 Bidle Road, Middletown, MD 21769. Email: mskf79c@prodigy.com) Interviews with Jawbox, Offspring, Helmet, Biohazard, etc, etc. This zine is without frills, and I mean that literally. They do their interviews, they read their mail, they review their zines and records. Anti-climatic, and the cost ($2.50 ppd) is about a dollar more than its worth. Shitty binding too, maybe next time. - AS

SLANTED #[illegible] (PO Box 2291, Kensington MD [illegible] $2) A very nice looking zine with a punk attitude and punk bands, but an open minded approach to music. The interviews tend to be short and sweet but at least they're not full of stupid questions like "do you skate?" and "do you eat meat?" Nice mix of interviews - Avail, Chisel, Sinkhole, Pet UFO, and NJ's own pop-punk darlings Thirsty, plus reviews and lots of photos. - JT

SOUND VIEWS #37 (96 Henry St #5W, Brooklyn NY 11201 $2) The usual first-rate coverage of NY and environs (this issue goes as far afield as Syracuse, for an Earth Crisis interview.) The Sweet Diesel Tour Diary is priceless (everything that could go wrong...,) and the Urban Drool column this issue takes up the issue of punk rock and sports. A winner. - JT

SPITPOCKET #1- (3095 SW 15th Ct., Gresham, OR 97080.) This is an impresive lit mag from Portland. Lots of interesting stuff in here. My faves in this are his self-confessions of being a fuckup (quite personal if you're into that), tips on how to make recording sessions less painful and cheaper, some travel fiction, several other very decent pieces. I found this highly enjoyable. I anxiously await #2. $1(plus a few stamps maybe) Buy this, its GOOD. Email: spitpocket@aol.com = AS

STAIN (307 Wharton St., Phila, PA 19147 $3.00) This was sort of struck me as bizarre. I suppose I'm out of touch, as I couldn't really dig the writings in the zine. Pieces on various people in various bands/projects. Strikes me as a personal zine, like maybe I could be more into it if I partied with them. Artwork in this is mediocre, however the Generica comic by Rez was excellent. A freaky piece on wrestling, respects paid to a person struck with AIDS, a flexi with Hoist, Estrogen Surge, and Standy-Pol Trio, some show and zine reviews. To top this off, a fabulously shiny and beautiful gold glossy cover. Your decision. AS

THE STALKER #2/3 (P.O.B. 268173, Chicago, IL 60626 Stamps) Along the lines of Die Evan Dando Die, although considerably smaller at only one oversized folded page. This is a viciously effective anti-Urge Overkill leaflet. There are few things that are missed with this zine. Not quite as witty and inventive as other hate-mags, but worth reading for its insultive tone, regardless if you give a shit either way. - AS

STATE FANZINE #1- (POB 30374, Indianapolis, IN 46230-0374)Typical punk rock zine sticking mainly to SE ideals, you know, photos of millions of barechested kids with X's on their hands, various photos (nice screenjob). This issue interviews Empathy and the editor of some zine in the Netherlands. He could use a spellchecker and maybe not print an entire interview in italics, otherwise its what it is. No price listed, send a buck - AS

STRANGE FRUIT #1 (Box 421872, San Francisco CA 94142 $2.50) An excellent new queer-core zine that doesn't depend on photos of penises and shapely shirtless punks to make its point. Fiction, comics, terrific layouts, and a really interesting interview with Kim of Sparkmarker, who talks about being a queer vegan punk. - JT

SUBURBAN VOICE #37 (PO Box 2746, Lynn MA 01903 $3.50) This came in the mail right at press time, so I haven't had time to read it all yet... But I will, because I always do. Suburban Voice is one of the great all-time punk and hardcore zines - this issue has interview s with Alligator Gun, Battalion Of Saints, Boris The Sprinkler, Bouncing Souls, Horace Pinker, the Muffs, and a Riverdales interview with Dan and Danny, which is a refreshing change from just interviewing Ben Weasel (like, uh, we did, when we did our Riverdales story.) Lots of photos, lots of reviews, and it comes with a free 7inch featuring No Empathy and The Wretched Ones. - JT

TAIL SPINS #[illegible] (P.O.B. 5467, Evanston, IL [illegible] $3.00 Email: tailspin@interaccess.com) I like these kind of, ahem, magazines. Nice and slick, above-average layout, big, and a relatively good deal. The content? A piece on Garage Shock '95, interview with Battalion of Saints (still a bunch of assholes), a few words with Pansy Division, and zine reviews (and with photos!). The downside is that there's about two-hundred too many ads; lame. AS

THOSE WHO MUST BE KEPT #1 (4548 18th St, San Francisco CA 94114 $1) "This is not a goth zine," it says in the opening editorial. There's just a drawing of a hangman on the cover, vampires on page 3, a lot of moody poetry, an editor named Yulian Demorgon Raven, and a short story by someone called Countess Medusa, so it looks and reads and seems like a goth zine. Trust me, though, the people putting this out are really damn punk. - JT

TV GRIND #1 (PO Box 14043, Chicago IL [illegible] $1) A satiric look at television, including a piece that blows the lid off Fonzie's affair with Mrs C. on Happy Days. Etc. - JT

UNDERBITE #1 (Mike, PO Box 10798, Honolulu HI [illegible] - trade or 2 stamps) Apparently there is a punk scene in Hawaii, with bands like the Power Pellets, Spread, Broken Man, and All Of The Above. They even had a ZineFest. This is a little thin on content but the photos are cool and it's nice to know there's more going on musically in the 49th State than Don Ho. - JT

UNDERDOG ZINE #12 -(2252 N. Elston Ave., 2nd Fl. Chicago, IL 60614. Email: udogrec@interaccess.com) I like this zine alot. Its free, its friendly, it doesn't review things and its without pretense. Chock full of stuff from an interview with a phone-sex proprietor to sloppy-as-fuck comics (good, though), an article entitled "Turning the River Around" about the Chicago River (this fulfills the environmental quota), and mucho other neat stuff. Oddly, there's more ads for punk rock in here than there are interviews or zine references. Right on. $1.00 PPD (A BARGAIN!) - AS

URBAN RAG #[illegible] -(P.O. Box 100270, Brooklyn, NY 11210-0270) Twelve half-sized pages of reviews. This guy obviously on the make annoying mailing lists. Yngwie Malmsteem, Rolling Stones, Barbra Streisand (a SHOW review!?). It doesn't suck, it doesn't not suck. Uneventful all the same. Free (send two stamp SASE or something), - AS

VIOLATION FEZ #2 (Leah Ryan, 5 Warfield Pl, Northampton MA 01060 $1) A small per-zine. Poems, editor Leah's diaries, an interview with someone who works in a factory, lists, cartoons. Personal and personable. - JT

WHAT #1 (Tad, 609 Worth St, Pittsburgh PA 15217 $2) A collection of rants, stories, and comics about New York City -- some of them funny, some sad, some scary, all of them sounding like something people made up, unless you live here... in which case it's all too true. Good reading material for a rainy day. - JT

WHITE BREAD #14 (PO Box 255, New Brunswick NJ [illegible] $2) This was written during editor Brandon's last days in college and it's full of angst-ridden memories and thoughts about the future. In between the diary-like entries are some fun features, like bubblegum reviews (not pop music, but real bubblegum,) some cartoons, and a piece on the Scud Mountain Boys. Comes with a bonus 7inch featuring Tully Craft, Pumpernickel, and Cuppa Joe. - JT

ZUM #8 (PO Box 4449, Berkeley CA 94704) George Chen (sometimes Jbeat contributor) and his sister Yvonne do this zine, which combines the punkzine usuals (reviews, interviews, photos) with perzine type diaries and columns. Bands this ish include Tattle Tale, Trenchmouth, and Heavy Vegetable; there's a photo feature on some new Berkeley bands, a thoughful essay by an Asian-American fan on the Ear Of The Dragon compilation (featuring bands with Asian American members,) and lots of reviews. Lots to read and it's all good stuff. - JT

MAZEL TOV COCKTAIL (PO Box 250402, New York NY 10025 $2) Hilarious accounts of being punk... and Jewish, complete with punk-rock bar mitzvahs, Hanukah memories, and contributions from Mat Gard, Mykel Board, Aaron Cometbus, and lots more. Oi vey, ya gotta get this one! - JT

MEGAPHONE #1 (P.O.B. 841, Cardiff, CA 92007 $4.00!) A fanzine for those who enjoy the watery jingles of Live. I didn't read it, won't read it, and won't comment on anything [illegible] the ridiculous pice- FOUR BUCKS. Give me [illegible] fuckin' break already. - AS

MIASMA (July/August)- (216 Ontario St. #1, Albany, NY, 12203) Editorials, some religious definitions, a piece on Fortune-Telling, [illegible] piece on how to be a difficult decorator, nothing much else. Ten half-sized pages, asking two bucks. I guess it [illegible] [illegible] while before one realizes that an expensive zine is an unread zine. $2.00 - [illegible]

MY BRIGHTEST SUMMER #3 (985 Providence Sq #209, Virginia Beach VA 23464 $2) A really nice looking zine with two problems -- most of [illegible] is printed in [illegible] very hard-to-read [illegible] in tiny type, and most of my copy [illegible] so poorly copied [illegible] it [illegible] illegible. The focus is on indie pop - this issue has interviews with Heavenly, Slumberland Records, [illegible] Jupiter Sun, plus [illegible] lot of reviews. - JT

MY SO CALLED BEAVER FANZINE #2 -(Tim Recuber, 818 Defense Dr., Marlton, NJ 08053) Teen cut-and-paste punk/society/football zine. Various letters and responses about football and various stereotypes, high-school scenarios, etc. A decent piece on why bands should stay on indie labels, the realities of mosh pits. This explains nicely how the younger generation have become more [illegible] of what they like rather than what they THINK they should like. Lots of disillusionment evident in this rag, which alas I can sympathize with. Some stuff on religion, [illegible] breakdown of role stereotypes, "The Evolution of Modism.", Some reviews. About fifty times better than my second issue. I wait for [illegible] $2.00 - AS

NO LABELS [illegible] (Mike Thomas, 1148 5th Ave #7D, New York NY 10128 $2) Good interviews with good bands (Quicksand, Doc Hopper, Farside, Black Train Jack) with good photos, reviews, and an anti-violence editorial. Nice looking zine, well done. - JT

PIT REPORT [illegible] - (P.O. Box 120905, Boston, MA 02112-0905. Email: pit-report@pit.com.)Bigtime music [illegible] mag. Standard lot of reviews, mail, some punk-rock narratives, article entitled "Peace in [illegible] Pit." which left me sad and displeased with today's retarded youth. (Read: good article). A considerable amount [illegible] record reviews, live reviews of various bands and poser pseuo-beat literary capitalists (read: Jim Carroll). An excellent publication to pick up when looking for shows in Boston. Free in Boston, otherwise $10.00 [illegible] year (12 issues), try sending a [illegible] for a sample. - AS

POPSMEAR #4 & #5 (105 Thompson St, New York NY 10012 $2) Subversive pop culture zine - scams, home addresses of celebrities, computer stuff, fashion photos, reviews. [illegible] has [illegible] tour of international thrift shops. These guys do go crazy with the weird font styles. Fun fun fun. - JT

POWERBUNNY 4X4 #666 (20 Freeman St #1, New Brunswick NJ 08901 $1) Jeff spreads out and [illegible] bands from outside New Brunswick this issue, including No Use For A Name, Catherine Moon, Mary Lou Lord, and (finally) a NJ group, A Halo Called Fred. Funny and irreverent, with cool layouts. - JT

RAGE #7 (Wisdom Gun Press, PO Box 1289, Lk Worth FL 33460 $2) Lots of reviews this time around -- Jawbox, Type O Negative, KMFDM, Foetus, SNFU, Luscious Jackson, and more, plus poetry, stories, reviews, and the highlight of this zine, the Rage Pages, where readers write in and spout off [illegible] things [illegible] make them angry. - JT

RATIONAL INQUIRER #4 (2050 W [illegible] St. #32-221, Hialeah FL 33016 $1.50) A nice mix of Florida coverage, as well [illegible] [illegible] bands from outside the [illegible], excellent layouts, and good reviews. [illegible] ish include Load and No Fraud from Florida, Spermbirds, Sleeping Dogs Wake, and The Merlons Of Nehemiah. Free in Florida, but you're a chump if you don't mail away for a copy. - JT

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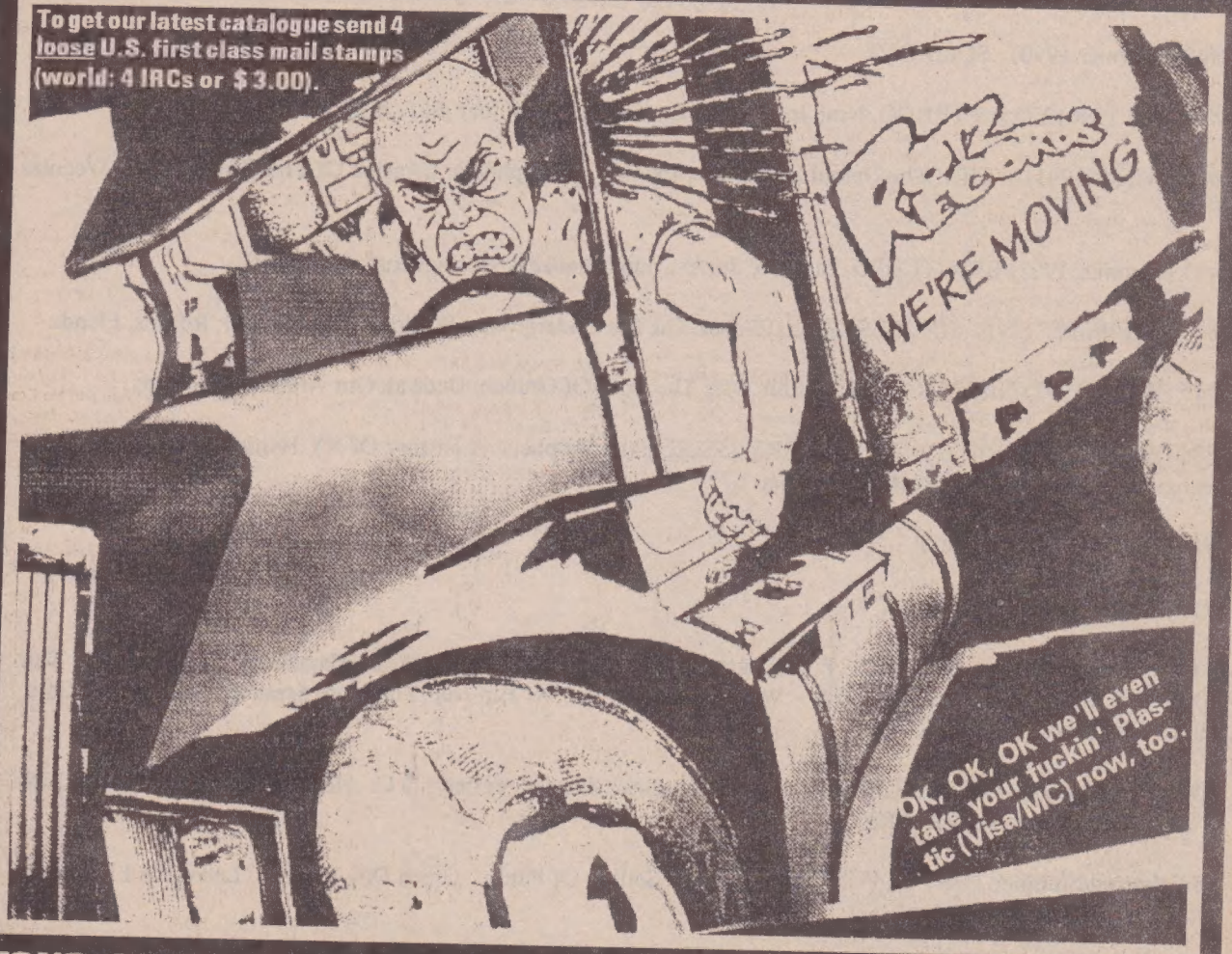
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BACK ISSUES

#38 (Fall '89) THE SECRET LIVES OF PUNK ROCK DRUMMERS; American Standard, Orifice, Shades Apart, Kings X, White Zombie pinup

#39 (Winter, 1990) BASS PLAYERS: Things That Go Thump In The Night; Das Damen, Supertouch, Big Wheel, Best of 1989 lists

#40 (Summer 1990) SOLD OUT

#41 (Fall 1990) YO LA TENGO, Nine Inch Nails, Crawlpappy, Lost tour diary, Chikara

#42 (Winter 1991) WEEN: The Untold Story; Lucy Brown, Anthrophobia, Invasion Of The Generic Funk Weenies Pt. 1

#43 (Summer 1991) BEWITCHED, Butthole Surfers, Junk Monkeys, Springhouse, Deviators

#44 (Fall/Winter 1991) SINGLES: Special Report On The Underground World of 7-Inch Vinyl; Rollins, Fiendz

#45 (Winter 1992) NIRVANA: Talkin' Shit With The Gods Of Grunge; Undead, Our American Cousins

#46 (Summer 1992) 10TH ANNIVERSARY ISSUE; False Prophets: A History Of NY Hardcore, Firehose, Lester Bangs interview, Trusty, Sweet Lizard Illtet, L7

#47 (Fall 1992) SOLD OUT

#48 (Winter 1993) SOLD OUT

#49 (Summer 1993) NEW JERSEY: A State Of The State Report; Whatever Happened To Hoboken?, New Brunswick Scene Report, South Jersey - White Trash Heaven, NJ Hip Hop, Hardcore Scene Report by Mat Gard, Black Train Jack, Sons Of Elvis

#50 (Winter 1994) GIRLS AGAINST BOYS, Nudeswirl, Garden Variety, G.G. Allin obituary, Cucumbers, New York's Club Scene: A Special Report

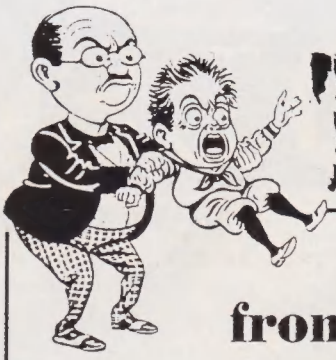
#51 (Spring/Summer 1994) IS PUNK DEAD? The Selling Of Punk: Green Day, Jawbox, Lawrence Livermore, Kurt Cobain obituary, Sinkhole

#52 (Fall/Winter 1994) NEW BANDS ISSUE: The Figgs, Deadguy, Bouncing Souls, Madball, Ex-Vegas, WOOL, Sound Advice, lots more

#53 (Winter 1995) MAKING IT IN NEW YORK: A Special Report on the special problems and challenges faced by bands in NYC - interviews with Quicksand, Jeff Buckley, Xanax 25, plus an in-depth interview with punk legend Mike Watt, plus local bands, reviews, photos, columns, etc.

#54 (Summer 1995) THE DO-IT-YOURSELF ISSUE: Tips on DIY projects like recording at home, putting on shows in your basement, running a DIY labels, & publishing a fanzine, including interviews with local notables who Do It Themselves; American Standard interview, NJ Hardcore Scene update, the usual reviews, photos, columns, and so on.

ALL BACK ISSUES ARE $2 POSTPAID. SEND CASH OR MONEY ORDER PAYABLE TO JIM TESTA TO: JERSEY BEAT, 418 GREGORY AVE, WEEHAWKEN NJ 07087



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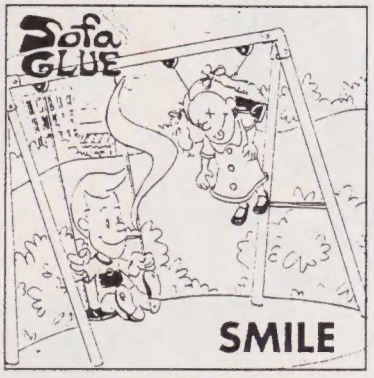

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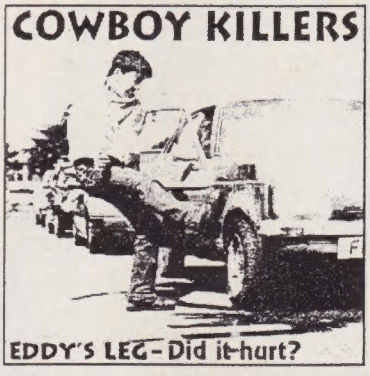

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